

57

STUDIO & DIRECTORS NUMBER

Dramatic

20 Cents

AUGUST 14, 1920

Mirror

THE SCREEN AND STAGE WEEKLY



JEAN
MOORE

Do You Want To Get In The Movies

*With the Biggest Film
Company in the Country*

THIS page presents to you the most generous and practical opportunity ever offered to those who are anxious to star in the movies. If you read this through carefully and then *ACT* upon it immediately you will find a greater opportunity than any of our present day stars had in the beginning of their career a few years ago. Will you grasp this opportunity which offers you fame and riches over night?

Talent In Demand!

Every motion picture producing company in this country is in need and always on the lookout for good material with which to develop stars. You may be exactly the type that is needed to make a big series of pictures. Previous experience is not necessary—a thorough training and ample opportunity will be given to those who are worthy and are ready to work with perseverance for so great a prize. Stop wishing and learn today how you can have this opportunity of a Lifetime.

Contest
Editor

Dramatic
Mirror

133 West 44th St.
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Please send me full particulars about your screen contest without obligation on my part.

Name

Address

City

State

*Katherine
Kelly
of
Roanoke, Va.*



You Can Be a Star

Today, *you* may have the talent which is worth \$50,000 or \$100,000 a year. If you let this opportunity pass by, you will go through life unrecognized.

Remember that half of our present day stars have been discovered through such opportunities as this and that your chance for success is as great as anyone else. Do you want the chance?

The Opportunity

The contest is truly remarkable for many reasons—because a contest has never been conducted with such easy terms making every girl an eligible winner—because practically every one who enters this contest and makes

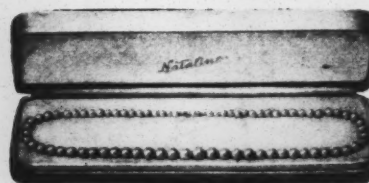
a slight effort will be rewarded (50,000 prizes will be given if necessary to fulfill our promises),—and most of all, because, the Universal Film Co., one of the largest producers of fine pictures have agreed to give the three girls with highest honors a chance to appear in Universal Pictures with contracts at handsome salaries. Never before has a large producer offered such an inducement to ambitious girls.

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*with a platinum and diamond clasp can be
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"EARTHBOUND"

BASIL KING'S
powerful story
of the
unseen world

George Loane Tucker's
statement

"There is a message in 'Earthbound' that the wide world is greatly and deeply interested in. I sincerely hope that everyone who liked my production of 'The Miracle Man' will go to see 'Earthbound.'"

Maurice Tourneur's
tribute—

"The most interesting subject that has ever been screened. The production of 'Earthbound' marks a distinct advance in the art of motion pictures."

Gertrude Atherton
fascinated

"Nothing of the kind has ever been done—a unique idea presented with the most perfect artistry."

Gouverneur Morris deeply
moved—

"That astounding drama which yesterday passed with unutterable dignity before our astounded eyes! Dignity, power, passion, drama—my heart almost stopped beating! No great work of art has ever held me more spell-bound."

FOUR lives bound together by a common creed: "No God—no Sin—no Future Life."

Two men and two women torn by the conflict between loyalty and passion.

Then inevitable disaster—and for one of them a headlong plunge to death.

Is the soul swept from earth the moment it is freed from the body? Or does it—earthbound—still share the violent emotions which the living must endure?

Does the personality change with death—how long do the old interests go on?

Is there growth and progression even after the shadowy barrier has been crossed?


Basil King's great drama is a gripping story of personalities reaching back and forth across this barrier.

"Earthbound" is a remarkable lifting of the veil that stands between this life and the next.

The year that it has taken in creation began a new era for the screen.

PRODUCED BY **GOLDWYN PICTURES** CORPORATION

Popular with Stage and Screen People




Do you keep one eye on the clock?

Is breakfast a matter of "minutes" to you or do you have time to enjoy your morning cup? Borden's Coffee condensed with Milk and Sugar is *always ready to serve*. Less time to prepare means more time to eat. You add just enough boiling water to make each cup suit the individual. It has just the right "cream and sugar" taste already blended with the coffee.

Then, too, it's economical. There are no grounds and no waste from making too much.

If you are particular about coffee try Borden's. Fragrant, appetizing, delicious.

THE BORDEN COMPANY
Borden Building New York City



Borden's Coffee
Coffee without waste
Condensed with Milk and Sugar




The Illusion of Refinement

would be destroyed by a hairy skin. Long ago a famous French chemist, Dr. X. Bazin, provided the means to banish this reminder of our jungle ancestry. His depilatory, X-BAZIN, cannot be improved upon. It is a fragrant powder, antiseptic, non-irritant; quick and thorough in effect. Satisfaction or your money back.

50c and \$1 at drug and dept. stores. The new, economical \$1 size includes complete mixing outfit. Send 10c for TRIAL SAMPLE and booklet.

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Famous FRENCH Depilatory
for removing hair



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Strength— practically indestructible.	Cleanly— only a flat surface to wash.
Resilient— load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.	Economy— avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.
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During This Sale

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Elsa Carroll greets the first Fall Days in a Le Long suit of Jacquard ROSHANARA CREPE

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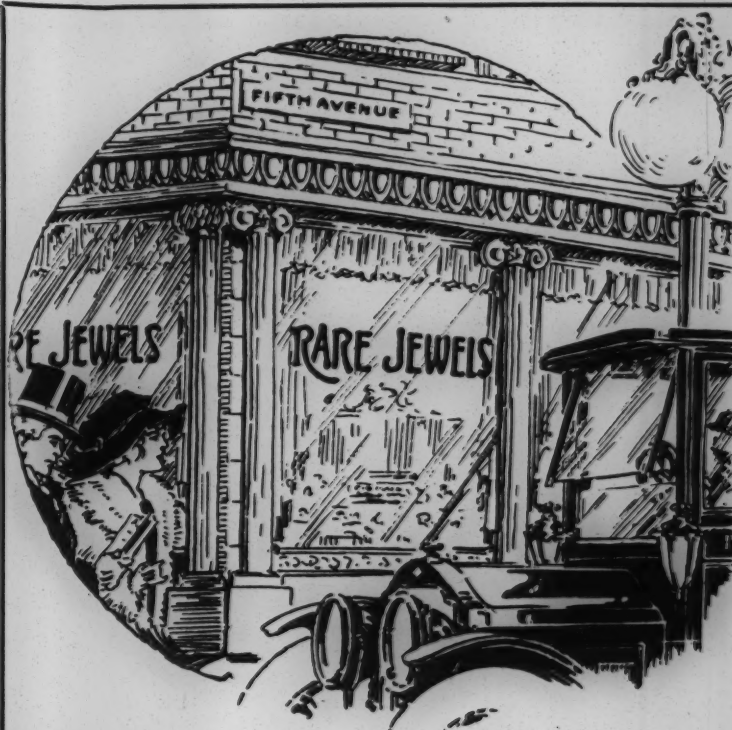
DEW KIST	INDESTRUCTIBLE VOILE	PUSSY WILLOW
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Ask an exclusive jeweler to show you the Nataline Pearl

COMPARE it with the genuine oriental pearl. Worth several thousand dollars. The difference is only in the price.

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This duplicate of the genuine has puzzled experts. It is truly an achievement. In beautiful velvet case and gold clasp—21" length, \$30—with diamond clasp, \$50.

Nataline Pearl Co.—15 Maiden Lane—New York City



MARIE PREVOST

For once in her life the pretty little mermaid of Paramount-Sennett comedy fame knows what it feels like to be in the jug. From the expression on her face it is easy to see that she is a little bit jarred by her position

Broadway Buzz

FROM LOUIS R. REID

Skeptical have newspaper editors become in recent years that press representatives find it necessary to add underneath the articles they send in: "This is positively true" or "This really happened."

It Is Told of

Joseph Coyne, the American comedian who has been a great favorite in London the last few years that he once entered a famous Continental hotel immediately after Madame Pavlowa. Glancing at the visitors' book he saw that she had written: "I dance because I must." Whereupon, Mr. Coyne hurriedly scrawled: "I sing because I can't."

Through

James Metcalf and "Life"
Speaker Sweet
John Cumberland and bedroom farces
Ina Claire and musical comedies
Gary and newspaper support
Hearst and Third Party
Connie Mack
The ouija board

All Roads Lead to Mexico

according to the police when the suspects of serious crimes are not apprehended. One would think after so much noise about Mexico as a refuge that the Southern border would be watched. Bergdoll and Leroy are the latest who are believed to have fled to the country of the cactus.



If e'er I commit a crime or so;
You may be sure that I will go
Over the hills

Over the hills
Over the hills
To Mex-i-co.

America won third place in the deer-shooting contest in the Olympic Games. We are a good deal more careful of deer than of human beings. The New York World will tell you we lead the universe in killing people by automobiles.

Is It Worth While

to produce a musical comedy in which the central character is a king just to hear the king sing a lyric based upon a diary of his narrow escapes. Who would have thought Alphonse of Spain had such a sense of humor as to keep a diary of his narrow escapes.

In case you want to investigate that monkey business Dr. Voronoff is in town.



It Takes a Nomination

for political office to restore the old home to its pristine glory. You may neglect it for years and years. You may look upon it as something past and forgotten. But once you are honored with a nomination from tax collector up you proceed to the old home, surrounded with a retinue of cameramen and a choice collection of platitudes—and the battle is half won.



Did you know that there was a disease—a right-up-to-the-minute-disease—known as "Volstead's jaundice"? Is name of a disease to be the reward of Volstead's for sponsoring the Eighteenth Amendment? But to get back to cases—and cases is the word—the disease is due to moonshine whiskey, or to be more exact to minute particles of metal in moonshine whiskey not distilled through copper coils. Do you want to know where to contract it? Go straight to Louisville and turn in any direction.

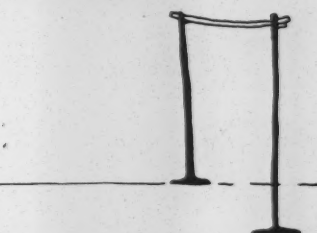
Broadway's Memory Test

Who has more medals than John Philip Sousa?
What is the "sixth German city"?
Who was the manufacturer of Irish whiskey who was Sir Thomas Lipton's guest in New York?
What Harry B. Smith joke is the most popular at the first night performances of his musical comedies?
What critic is best known at the Winter Garden?

How could the anti-Bolshevik forces hope to win with a commander named General Wrangel?

The Allies do not like Lenine;
They want to war on his demesne.
But Lloyd George is pretty keen;
He'll smile or frown at old Lenine.

Victor Hugo is the manager of the Majestic Theater in Cedar Rapids, Iowa, and Walt Whitman is a movie actor with a Western company.



Easy Money-Makers in America

Signor Ponzi
Signor Caruso
Signor Marconi
Monsieur Carpentier
Monsieur Maeterlinck
Mlle. Spinelly

The Most Ingenious Man

in the world is that Philadelphia inventor who devised a clock which at 11 P. M. each Wednesday and Sunday evening cries out "It's time to go home, young man".

Broadway Primer

(Fourteenth Lesson)

Q. What does an actor mean when he says he is "resting"?

A. He means that he is "at liberty".

Q. What does an actor mean when he says he is "at liberty"?

A. He means that he is waiting for a contract from A. H. Woods.

A New Idea

in Christmas parties goes to the credit of the Lights Club of Freeport, L. I., proving that actors can be as original as press agents. The



members of the Lights, who find it impossible to hold the celebration on December 25, gave a Christmas party the other night which had all the wintry appearance necessary. Truly a midsummer night's dream.

NEWS ITEM.—A robber blew the safe of the New York Star, the theatrical publication, recently, and obtained 42 cents in stamps.

Twinkle
twinkle
little
Star,
Now that
yeggs know
how things
are,
Those who
have a
business
eye,
Will in
future
pass you
by.

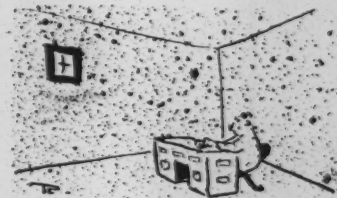
HEADLINE.—"Vanderbilts Sued for Income Taxes."
Millions for defense but not one cent for tribute!

Hamlet Up-To-Date

Meet it is I set it down!
That one may smile and smile and
run an illicit still!
At least I'm sure it may be so in
Kentucky!

Wall Street Is Not So Wise

after all. Its workers would have you know that financial shrewdness has its origin and sole existence there but they will have to take a back seat before the figure of Charles Ponzi of Boston who



doubles your money in ninety days through trading in international coupons. Even Doug and Mary pale into significance when it comes to garnering the gold.

He will not offer Shakespeare's plays
He says the shimmy's all the craze;
And that the classic never pays
That no one asks for Shakespeare's plays.

With Suitable Apologies

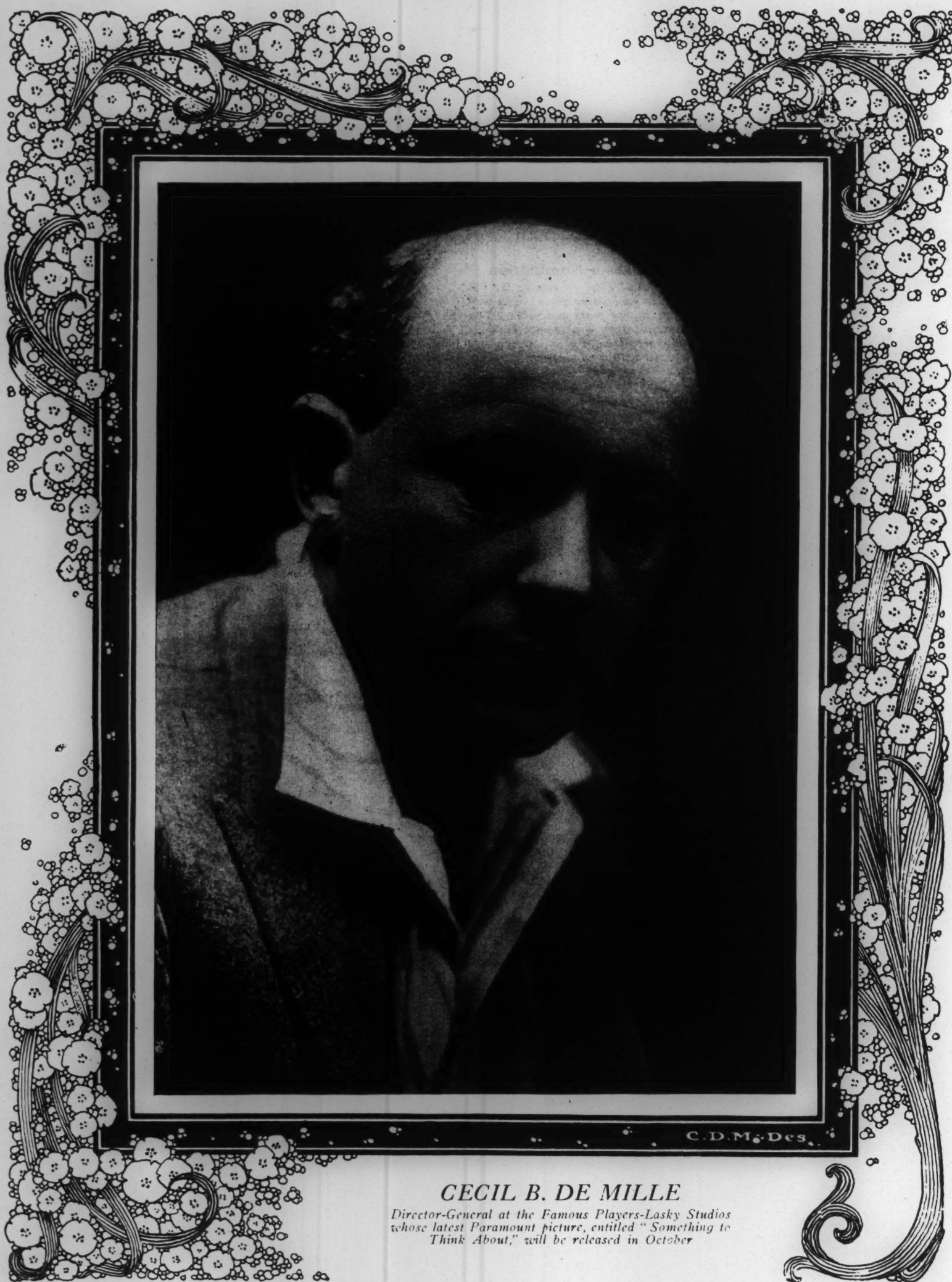
Lives of rich men all remind us
We might have Rolls-Royces, too,
Could we dodge our income taxes
Half so neatly as they do.

John Cumberland is doomed to plays of the negligee. It used to be pajamas in the old days when no play was complete without a bedroom. But now the scene is a Turkish bath! If anybody ever decides to dramatize "The Old Swimming Hole" John Cumberland will undoubtedly be cast for the stellar role.

If the third party wants a symbol upon which to woo votes why does it not adopt the country schoolhouse? It could then subtly remind the candidates of the older parties of their occasional lapses in grammar. It might even put forward the slogan: "English as she is spoke."



"When everything seems blue." I buy a copy of *The Commercial Bribery and Tipping Review*, a new weekly established to fight the practice of tipping. It cheers me up more than Raymond Hitchcock, Sam Bernard and Al Jolson put together.—Arthur Clark, Washington, D. C.



CECIL B. DE MILLE

*Director-General at the Famous Players-Lasky Studios
whose latest Paramount picture, entitled "Something to
Think About," will be released in October*

“My Opinion of Censorship”

By

Prominent Directors

ANY person living within the confines of the motion picture realm who attends a film exhibition in his respective habitat, invariably passes his personal opinion upon the celluloid subject that passes a review but the outside world does not know that the makers of film—the producers and manufacturers as well as directors—have a well-defined idea upon the censorship of motion pictures.

An individual opinion in

A Family Neighborhood

may not cause any riot calls for the police reserves but it is really worthwhile to listen to the opinions of the men who make the films and give mental reflection to the viewpoints of these directors upon censorship. The average man may believe that a director's work is finished when he turns the completed picture over to the exhibiting sheet but such is not the case. Their work may not reach the public because of unjust censorship.

In the desire to give the DRAMATIC MIRROR readers a personal insight of some of the well-known film makers upon censorship a series of personal opinions is herewith presented, the individual expressions not only showing clear and clarified thought but giving vent to honest convictions:

George L. Cox

The question of censorship bears in its relation to the public good, many earmarks similar to that of prohibition (Not that the two are in any way related); but as a comparison the two would seem to have something in common, from a public viewpoint. Because they both suffer from their friends and enemies alike.

Personally I endorse and approve the general idea of censorship, al-



GEORGE L. COX

Director of “The House of Toys,” “Whispering Smith,” and other all-star American specials

though it has its drawbacks, and oftentimes appears to be amateurishly handled (with all due respect to those concerned). In my opinion censorship has come to stay.

Censorship will never be a bug-bear to the really big, worth-while director, producer or exhibitor; rather will they welcome the kindly offices of the National Board of Censorship, so long as they render intelligent co-operative and constructive censorship. An influence of this nature can

render a great and manifold service to all concerned.

I do not believe that censorship justly and intelligently interpreted will ever cause unhappiness to those men of our profession, who are so heroically striving to maintain and build-up the ethics of the industry.

D. W. Griffith

I believe that the motion picture is a medium of expression as clean and decent as any mankind ever has discovered. A people that would allow the suppression of this form of speech would unquestionably submit to the suppression of that which we all consider so highly—the printing press.

Can you imagine a Young Edgar Allan Poe of the present day sitting down and writing with the knowledge that a censor in every state in the Union was to delete his article before it was published? What sort of literature would be written? Can you imagine it?

All inspirations, enthusiasm and great idealism would be oozed away from any creative writer by the knowledge that three or four political delegates from each of the states, to say nothing of the innumerable villages and hamlets, were each and every one to take the scissors and cut the inspiration to suit their tastes.

Our books, magazines, plays and speeches, everything which the eye can see or the ear hear, every instrument employed for painting, printing or the proclaiming of thought, should be left to the corrective force of that greatest board of censors, unappointed and unpaid—the American people.

The laws of every city are sufficient to suppress libelous, obscene, indecent, immoral and impure pictures, just as they have been sufficient to suppress the publication of vicious literature, and no further censorship is needed in the premises.

Charles M. Seay

As it exists today, censorship does not fulfill its mission as intended. Those on whom the title of censor is conferred often cannot differentiate between personal opinion and real criticism. To be a fair and unbiased censor one must be a constructive critic. If condemn show the reason; if praise tell wherein praise is due. All this takes a person who is adapted to critical judgment, backed up by more than mere magazine and trade journal education. Many are appointed, but few qualify.

We should have photoplays produced under the same restrictions as our current literature is published and sold. Any motion picture producer, theater owner or manager who panders to the depraved tastes, by making of, or exhibiting of films that contain salacious stories, scenes, etc., should by law be deprived of his license and prohibited forever from entering the amusement business again. An honest law of that kind righteously administered would soon put an end to objectionable pro-

ducers, theaters and owners.

Chet Withey

I think that in a majority of cases censorship spoils rather than improves a production. In “Romance” some of the censorship boards eliminated parts that were vital to the story, and naturally this elimination destroyed the thread of the story. While there might have been scenes in this production that would



CHET WITHEY

Director of “She Loves and Lies” (Selznick), “Romance” and other film successes of note

offend the oversensitive, I believe that there absolutely was nothing to offend the practical, common sense person. In my opinion, this is one of the worst evils that we have had to contend with. A great deal of time and thought is given over to titling and cutting of a production, only to have all this wasted in so far as the first showing of the picture is concerned. When this is done, it usually is true that the thread, dramatic quality and artistic aspect of the production is ruined. To accomplish the best results, the star, director or writer must be given a free hand to carry out his or her own ideas. That this is the best system is shown by the number of stars, directors and writers who have or are forming their own companies.

J. Stuart Blackton

I am asked to give to THE DRAMATIC MIRROR my opinion on censorship. My opinion on the production of motion pictures that require censoring ought to be pretty well known, for I was one of the first producers of motion picture plays in the field, have been an active producer ever since, and throughout my experience I have stood steadfastly for clean, wholesome pictures.

I am and always have been against the so-called legalized cen-

sorship of any kind. I believe such alleged censorship is unconstitutional. I believe that the existing laws on the statute books amply protect the public against objectionable public performances of any kind. These laws provide penalties for the punishment of the producers of immoral pictures, just as they provide penalties for the punishment of the publishers of immoral literature or the producers of objectionable stage plays.

I am thoroughly in accord with the authorities who use every legal means at hand to prevent such exhibitions. In every case, the authorities should proceed against the proprietor of a theater showing such objectionable pictures. If such penalties are placed upon the guilty theater manager, they will soon stop showing objectionable pictures; and even if a producer were disposed to make them he would soon find such pictures unprofitable.

If a newspaper publishes an obscene article, its publisher and editor are arrested and punished. The same system should obtain in the theatrical field. If a theater proprietor shows an objectionable picture, he should be arrested and punished. There are adequate laws covering such cases already. If they are properly carried out, there need be no worry over our having unclean theatrical or motion picture showings.

The mayor, police commissioner and all officials of every town and city have full means at hand to stop immediately any objectionable theatrical performance or motion picture. If they fail to do this, they are not doing their duty.

I believe that very few theater proprietors want to show immoral pictures, or pictures with any objectionable or unwholesome tendency; and if any theater manager is disposed to show such types of pictures, he soon will stop if made to suffer for it.

The public is the great censor. Right-minded people want clean, wholesome entertainment. A man does not take his family to see objectionable theatrical entertainment. And such right-minded people make up the far greater part of the American public.

I regard censorship by a small group of men, either State or Federal, as unfair. Such censorship would work great hardships on the producers, and would be a hindrance to the development of motion picture art, with all its educational value for the public. Such censorship, too, would inevitably be narrow, provincial and unintelligent. Moreover, it would be a direct attack on the personal liberty of the American people.

Frank Borzage

As a moral principle, I believe censorship of one person by another is wrong, but I am willing to make some concessions to those who in all sincerity differ from me on the question. I am willing to abide by the judgment of a national board, composed of representative people, but I am unalterably opposed to a hund-

(Continued on page 308)



LILLIAN GISH

Famous star of Frohman pictures who took her place at the top among women directors by directing her sister Dorothy in a recent feature

DRAMATIC MIRROR



T. Hayes Hunter enthuses over big scene with Rev. Dodd for Goldwyn's big thriller, "Earthbound".

WHOLE nations are built within the busy walls of the motion picture studio. Directors construct universes with might and main and at the beck and call of the cameras destroy them. There appears to be nothing that cannot be made or set in the modern film studios. To the uninitiated a trip to one of the big plants nowadays proves an apparently jumbled mess, chaos on all sides, with no head or tail to the blamed thing, but just the same features of the most elaborate nature are being made right within the confines of the studios.

"Exteriors" may come and "exteriors" may go, but the inside of the studio is not as much of a boiler-factory proposition as one might think passing through any big plant and watching the directors at work.

It hasn't been many years

That the Making

of a big picture entailed only a few days in the studio, with the directors and players out on location and then waiting for the weather to be right for the camera work to proceed successfully. But this has all changed and as executives with such producing firms as the Paramount, Fox, Pathe, Goldwyn, Metro, Selznick, Universal, etc., state, the biggest and most pronounced change that has come within the studio during the year just passed is "organization." And the result has been that the former studio plants, some of them considered "whales," have become so small and cramped that massive, gigantic full block lengthed studio plants have either been built or planned by the big producers. The march of motion picture times has been such that fortunes have been utilized for the building of motion picture studio and laboratories.

One firm after another has not only decided to make the east its main manufacturing point, but has taken over sites for new plants. One by

The Inside Story of the Studios

BY MARK VANCE

one the invasion of the east has sent the cold chills coursing up and down the backs of the Pacific Coast interests that have pointed with pride to the way the entire industry massed its manufacturing activities there. In less time than it takes to tell it the Famous Players-Lasky Corporation buys land in Long Island City and starts work upon a studio that is expected to be ready for occupancy by the first of next October. It will accommodate at least twenty companies working simultaneously. Just think of it! Twenty at the same time. In fact another project that contemplates the construction of an eastern studio plans to have working space for thirty-five companies. It seems only yesteryear that three companies working under the same roof were accomplishing the "impossible."

In conversation with

A Paramount Representative

we were told that the new plant would be up-to-date and complete in every way, that the laboratory alone would be able to turn out 3,000,000 feet of finished film. This man informed us that perhaps the greatest development in the work of Paramount was "specialization." Department after department has been organized until every thing, no matter how big or how small, is systematized and thoroughly organized. He said Paramount now has a department for everything and that by way of illustrating he pointed out the amazing growth of the purchasing department, which originally comprised two persons, but now has a big office of its own with many persons always busy. There has been no doubt but that increased production has brought about a working basis that insures efficiency, speed, accuracy, completeness and harmony.

He said: "Some noticeable advantages are now obtained in the new studio construction. The Famous Players-Lasky Company for instance in the occupancy of its new eastern plant will not be forced to move a



Goldwyn's "Empire Builders" required many picturesque properties. One of the "props" was a skullhead mandolin.

step out of it to procure outside atmosphere. This goes for any kind of 'interiors' as everything can and will be built in the studio. By the most approved lighting facilities, inclement weather will not stop film manufacture like it does in many instances where certain 'exteriors' have been set for outdoors. Not only will the lighting produce any result desired, but there will be no more necessity for glassed roofs.

"They can build everything from a huge church to a street, with any kind of a city set up to order. And all the time the cameras can click merrily away with the electricians arranging the lighting effects so that on darkest days the studio interior is remarkably light and bright. I could go on and enumerate a million advantages in new studio realities, but it is really astounding the development and improvement made by the studio masters, makers and generals."



How a snow storm was made to inject realism in Goldwyn's "North Wind's Malice" (Rex Beach)

The industry has been told that

The Selznick Enterprises

have taken over a Long Island City site and that plans and specifications for a monstrous big studio have been approved by Lewis Selznick. Motorists whizzing down the Queens Boulevard via the Merrick road to extreme points along Long Island beaches, pass by the front of the Selznick site where huge billboards draw attention to the proposed studio building. On the western coast the big film interests that are holding forth there announce additions to their respective studio possessions, with a number of the plants still able to accommodate almost any kind of a studio proposition. And while commenting upon the progress claimed there by the Brunton studio owners, Universal, Metro, Vitagraph, Pathe, Marshall Neilan, who announces that he is going to build a new plant that will knock one's right eye out, Fox, Charles Chaplin, Douglas Fairbanks, in fact a raft of film makers, we have the word of a big picture man that the time will never come when picture making will cease upon the Pacific Coast. He told us that there was everything imaginable there to enable the independent producer to complete his feature per original plans. For instance, he says that in Hollywood one can find skilled labor at any hour to set up sets, properties of every conceivable size and make things for the asking. And there are camera adjusters, camera men, assistant directors, players, natural scenery and a million things to help the independent man get started without having to spend a fortune and waste aeons of time in getting his project into some tangible asset.

Of late the press has been telling

What Progress Fox

has made, with Fox on May 24 last

(Continued on page 306)



TOM BURKE

The celebrated Irish tenor from Covent Garden, London, whom William Morris will present for his first American tour this season

DRAMATIC MIRROR

THE NEW PLAYS ON BROADWAY

"THE GIRL WITH CARMINE LIPS"

Wilson Collison Presents His Own Farce

Farce in three acts and a prologue by Wilson Collison. Staged by Priestly Morrison. Produced by Wilson Collison at the Punch and Judy Theater, Aug. 9.

Mrs. Lorrington

The Girl with Carmine Lips

Daisy Edna Leslie

Potts Olive Cooper

Peter Hammerton Wilfred Clarke

Mathews Dallas Welford

Dry Cleaner Edward Leach

Janet Arden-Hammerton Grace Menken

Mrs. Stuyvesant-Arden Kate Blanche

John Baird Philip Barrison

A Lawyer Culver Brice

When the curtain of the Punch and Judy Theater arose and revealed the mysterious Girl with the Carmine Lips in Wilson Collison's farce comedy nonchalantly smoking a cigarette and revealing a shapely ankle, we sat up and took notice. Instinctively we felt that there would be some saucy doings—and there were!

The prologue introduces Carmine Lips as a far-famed divorce lawyer-ette. Enter Peter Hammerton, played with comical dignity by Wilfred Clarke. Although married for five years, Peter is still unknissed. He seeks the co-operation of the lawyer-ette to prevent his cold but desired wife from getting a divorce on Friday the 13th. Portia with rare insight decides that the unknissed husband needs some women in his life, so she secures a key to his apartment and proceeds to provide the much-needed women.

Then Mrs. Peter and her mother whose sole aim is to get the alimony for herself and daughter, arrive on the scene in quest of evidence. They find evidence a la chimese overflowing from every nook and cranny. Grace Menken put plenty of fire and high-pitched soprano into Mrs. Peter's horror, but we do wish she wouldn't shout so often.

Eventually the now jealous wife flings to the winds all ideas of a

"Girl with Carmine Lips" Opens — "Scrambled Wives" Has Excellent Cast — Celtic Players Offer Third Bill

divorce and proceeds to exterminate the evidence, and all ends well.

Mathews, the valet, is played with inimitable ludicrousness by Dallas Welford.

ELITA.

"SCRAMBLED WIVES"

Roland Young Very Amusing in New Farce

Comedy in three acts by Adelaide Matthews and Martha M. Stanley. Staged by Priestly Morrison. Produced by Adolph Klauber at the Fulton Theater, August 5. Gowns by Bendel.

Beatrice Harlow Marie Chambers

Dicky Van Arsdale James Lounsbury

Martin William Lennox

Margaret Halsey Margaret Hutchins

Connie Chiverick Elsie Bartlett

John Chiverick Roland Young

John McLeod Glenn Anders

Benjamin Halsey Louis Albion

Bessie Carlton Betty Barnicoat

Lucille Smith Juliette Day

For his second adventure in the field of producing - managership Adolph Klauber has selected another William J. Bryan farce with an Edward I. Edwards title. As in the case of "Nightie Night," "Scrambled Wives" confines its raciness to the sign over the door, and is itself as innocent a bit of dramaturgy as one could wish to take his aged grandmother to see. It is a sort of Fredrick and Fanny Hatton opus which



has been thoroughly renovated in a Turkish bath.

The scene is a house party on one of the Thousand Islands, and the situation is that of a newly-married gentleman of rather absent-minded

tendencies, making frantic effort to disguise from his jealous bride the fact that his former wife is also a guest at the party. Wife Number One is equally anxious that nobody know who she is because the hostess' brother is in love with her and does



not approve of divorce. After many hairbreadth escapes she is got safely out of the house, and all reputations are intact.

It might easily have been a bedroom farce, as the title threatens, but it isn't. The nearest approach to a fourposter is a *chaise longue* which never at any time is occupied by more than one person. In itself the play is anything but unusual; *chaise longue* farces never are. But by its cast it achieves real distinction. Roland Young has never been more delightfully cast. As the embarrassed husband he is an evening's entertainment in himself. Juliette Day looks extremely pretty and plays Wife Number One with charm and vitality. Elsie Bartlett makes a very fetching Wife Number Two. Her portrait of the jealous flapper is authentic and amusing. Glenn Anders acquires himself creditably as the other man in the case, and Betty Barnicoat does wonders with the inevitable role of someone for the heroine to talk to.

The gowns are beautiful and the staging is more than adequate.

JOHN J. MARTIN.

CELTIC PLAYERS

"Honest Lodgings" on Third Bill at Bramhall

No better entertainment is to be found on or off Broadway than the two comedies which comprise the major part of the bill which the Celtic Players are offering at the comfortable little Bramhall Theater. One of them is the familiar "Workhouse Ward" of Lady Gregory, which is very well played by Paul Hayes, Henry O'Neill, and Lillian Jago. The other is a new play in two acts by Ralph Cullinan, entitled "Honest Lodgings." It is a rambling sort of thing with not the ghost of a plot anywhere about it, but its characters are real and its lines are genuinely funny. It is admirably acted, also, particularly by Dysart O'Dea, Paul Hayes and Eileen Curran.

As for "Riders to the Sea," which with some songs in Gaelic completes the program, there is not such a happy story to be told. Neither Miss Curran nor Miss Jago seem to be quite capable of giving this little masterpiece the treatment it demands. Bina Flynn is adequate as Kathleen, and Paul Hayes, who does well whatever he does, makes a satisfactory Bartley.

No one who is really interested in the best the theater has to offer can afford to neglect this little group of workers and their co-operative organization. They are sincere and remarkably capable and seem to be tireless workers. They also have the advantage of Whitford Kane's direction. In the current bill of plays he has produced excellent results.

Any one who takes the trouble to hunt out the Bramhall will be more than repaid for his trouble.

JOHN J. MARTIN.

(New Plays continued on p. 283)

BROADWAY TIME TABLE—Week of August 16th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Americans in France	Blanche Yurka, Frank Kingdon	Brieux play of French life	Aug. 3	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
Celtic Players	Repertory company	Irish dramas	June 28	Bramhall	Lex. Ave. & 27th	Eve. 8.30
The Charn School	Sam Hardy, Marie Carroll	Dainty comedy of youth	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Georgie Price, Eileen Van Biene	Lavish extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Th. & S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	Comedy of negro life	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	Drama of high finance	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	Superb clowning	Apr. 5	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Foot-Loose	Emily Stevens, Lawrence Grossmith	"Forget-Me-Not" revived	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Girl in the Spotlight	June Elvidge, Johnny Dooley, Mary Milburn	Herbert musical comedy	July 12	Knickerbocker	Bway & 38th	Eve. 8.30 Mat. W. & S. 2.20
Girl with Carmine Lips	Wilfred Clarke, Dallas Welford	Reviewed in this issue	Aug. 9	Punch & Judy	West 49th	Eve. 8.15 Mat. F. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Good Times	Marceline, Belle Story	Reviewed in this issue	Aug. 9	Hippodrome	6th Ave. & 43rd	Eve. 8.15 Mat. daily 2.15
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	Reviewed in this issue	Aug. 9	Eltinge	West 42d	Eve. 8.20 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Casino	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. Th. & S. 2.30
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Booth	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 45th	Eve. 8.20 Mat. W. & S. 2.20
Four Little Ritz Girl	Charles Purcell, Andrew Tombes	Entertaining musical comedy	July 27	Central	Bway & 47th	Eve. 8.20 Mat. W. & S. 2.20
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Scrambled Wives	Roland Young, Juliette Day	Reviewed in this issue	Aug. 5	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Seeing Things	Jed Prouty, John Westley	Farce of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Rock	Elaborated vaudeville	July 15	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Dolly Kay	Singing comedienne		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	"Bleaty Bleaty", Chic Sale	Musical revue, comedian		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Mae West, Julius Tannen	Songs, monologues		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

Stop Thief	Tom Moore	Society farce	Capitol	Bway & 50th	1 P. M. to 11 P. M.
Humoresque	Vera Gordon, Alma Rubens	Drama of Jewish life	Criterion	Bway & 44th	12 M. to 11 P. M.
The Soul of Youth	All Star Cast	Romantic drama	Rialto	Bway & 42nd	12 M. to 11 P. M.
What's Your Hurry?	Wallace Reid	Speedy comedy	Rivoli	Bway & 49th	12 M. to 11 P. M.
Notorious Miss Lisle	Katherine MacDonald	Society drama	Strand	Bway & 47th	1 P. M. to 11 P. M.

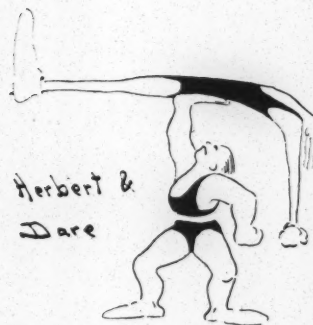
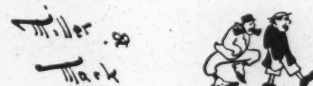


JANE GREEN and JIMMY BLYLER

*Who are making a hit nightly atop the Century
Roof with Jerome Remick's big hit "Oh Dear"*

AT THE BIG VAUDEVILLE HOUSES

Palace.



By Ed Randall

Harry Carroll Remains at the Palace— Mabel Berra and Others at Alhambra— Mae West Scores at Colonial—"Bleaty Bleaty" at Royal

MUSIC AND DANCING AT THE PALACE

Program Has a Hold-Over with Harry Carroll

Monday afternoon was so hot this week that many of the regular guests of the Palace Theater preferred to swelter elsewhere. The entertainment moved along with a neat precision seldom surpassed in the days of snow and ice. Even when the Harry Carroll turn was moved up to third place, and some of the girls in the act were late, the rest of the gang carried on in a way that only those who had seen the act before could tell that anything was amiss.

Sylvia Loyal gracefully opened the show with about seven thousand pigeons in all sorts of trick coops. Helen De Witt and Walter De Soto, with violin and harp, pleasingly rendered selections on those instruments that ranged from Sarasate's *Gypsy Dance* to the *Alice Blue Gown*. As an encore, De Soto played a harp medley of many popular airs, to good applause.

Harry Carroll, held over from last week, is continuing his big hit in "Varieties of 1920." Harry Miller, his star dancer in the turn, is not only a fine dancer, but he is the fortunate possessor of a radiating and winning stage presence. Higgins and Bates, in the sheerest of sheer costumes, win plaudits for their team dancing, and Grace Fisher is a most satisfactory prima donna.

Miller and Mack, with a turn familiar to all vaudeville, again trot out with the identical badinage that they have used for some years. Of course, it is good, but the laughter and applause would be far more spontaneous were their material not so old.

Harriet and Marie McConnell, in gorgeous costumes, and with a setting credited to Hassard Short, gave a song recital that was a treat to all listeners. *Apple Blossom Time* was one, and *Annie Laurie* was another, and the voices of the girls are truly beautiful. Charles King and Company did not do so well with their musical message called "Love Letters." With the exception of a girl all in brown, the members of his little cast seemed to lack vivacity, and the act dragged rather wearisomely. Joe Cook, a favorite at the Palace, again presented his travesty on the different acts of a vaudeville show, and was rewarded with vociferous applause therefor. Herbert and Dare closed with a strong may act.

RANDALL.

MANY SENSATIONS AT ALHAMBRA

Mabel Berra Heads Sparkling Program

The performers at the Alhambra merrily flung defiance at the heat on Monday night, and played with a vivacity that soon put the audience in a happy mood that was expressed by

spirited applause and very evident enjoyment.

Emile and John Nathane, in "Feats of Daring Artistically Executed," turned out to be handspring specialists of a new order.

Sailor Bill Reilly next rolled onto the boards, and despite the fact that he carried a rare dense "fog" in his vocal "cabin," managed to give some rollicking imitations of his wartime buddies.

Harry J. Conley in "Rice and Old Shoes," assisted by Naomi Ray and a motorcycle, gave the over-parodied rube of stagemod a chance to be his own wholesomely humorous self. An unique lighting arrangement in a scenic drop enabled the audience to follow the course of rural love from the bride's cottage door, to the village church on the hill, and from thence to the bungalow built for two, where a naughty but forgivable innuendo was enacted by the flickering lights.

Harry Breen scored his usual hit with nursery ditties and rapid-fire song compositions, keeping his hearers in throes of laughter by teasing them and winning their reluctant approval, even though they did consider him "utterly silly."

It would take too much space to do justice to the scenic beauty and lavish costumes that distinguish the *DeWolf Girls'* miniature dancing extravaganza from all others of its kind. Suffice it to say that the demonstrations of approval that followed their dances of all nations predict an indefinite run and brilliant future for the act.

After intermission, Mabel Berra, light opera prima donna, fascinated with her silvery soprano, expressionful eyes and personal magnetism. Her imitation of Galli Curci's delivery of the aria from "La Traviata" created a clamor that could only be appeased by many curtain calls.

It was indeed refreshing to again behold a sketch that made one think, as does "Dollars and Sense," featuring its author, Alan Brooks, supported by a well selected company, including a small Jap who not only served Mr. Brooks well as a valet, but also served to emphasize Mr. Brooks' six feet five or thereabouts. Everybody liked Mr. Brooks so well that he had to make a curtain speech before they would permit him to pursue the tall tenor of his way.

George Whiting and Sadie Burt were given quite an ovation and reluctantly parted with. They have changed their numbers and added a few new and "snappy" character portrayals, but we missed Miss Burt's adorable impersonation of "Sleepyhead."

Even the closing act was of a stellar quality, presenting Walter Manthey and Company in a series of acrobatic dance creations and featuring Mlle. Ione, a nimble-toed little French ballet dancer. ELITA.

COLONIAL HAS GOOD PROGRAM

Mae West and Ames and Winthrop Score Heavily

If the enthusiastic applause of audiences is to be considered a good criterion as to whether an act is good or bad, big or small, then it is a toss-up between Mae West in her "comedy songalogue" and Florenz Ames and Adelaide Winthrop in their novel offering, "Alice in Blunderland," at the Colonial this week.

It was Lord Beaconsfield who once wrote "The originality of a subject is in its treatment." And this cap exactly fits Mae West. Not so much what she does—as the way she does it. Her charm is as undeniable as her personality is catching. Goethe said: "To create great things you must be something." Certainly that pulls strong for Ames and Winthrop, who have created something original and laughably entertaining.

The Casting Lammys opened up the program with a few (entirely too few) but hair-raising and admirable gymnastic feats. "Smiling" Billy Mason of silver sheet fame, came next on deck, assisted by Alice Forrest. Mason's smile is catching, even if he does try to get over his pantomime emotion stuff he employed before the camera, and his act went over big. Paul Decker and Company, in a one-act comedy by Edwin Burke, was extremely funny. Full of spontaneous laughs it was highly amusing. Herman Berrens, Kitty and Speedy (Ryan Sisters) and Earl K. Leslie in their "coterie of dance and music," is a splendid act, carefully staged and rehearsed up to the minute mark. The Ryan Sisters were pleasantly attractive with their well selected costumes and graceful dancing.

Ed Healy and Allen Cross is a big number. Not only do these two boys know how to put over a song and have the voices to do it with, but they both have histrionic talent, Cross leading his partner by a "nose." It was refreshing to watch Allen Cross' facial expressions in their encore number. Perhaps it is because he is serious and takes himself seriously in the right manner that they are very real. His partner is made of lighter stuff.

Julius Tannen, the "chatterbox," is indeed "chatterbox-y" with the one differentiating exception. Everything that he says either brings a hearty laugh or a pleasant smile. His act caused the audiences several minutes of hilarious spasms. A real treat for the much-spoken-about tired business man.

Martin and Moore closed the bill with their midair classic, an act of many thrills and breath-catching performances.

MARGOLIES.

LACK OF COMEDY IN NEW ROYAL BILL

Main Interest Centered in New "Girl Act"

There was something wrong with the Royal bill Monday night. It never seemed able to hit all cylinders at once, and there was a wild look of

(Continued on page 280)

NEW ACTS

Good Comedy Act by James P. Conlin and Myrtle Glass

For several years, the energetic, ambitious, hardworking little Jimmy Conlin has been striving to give vaudeville something new and something novel from time to time. He is now to the fore with an entertaining act entitled "The Four Seasons" and "The Four Reasons," with Myrtle Glass proving a splendid and capable stage partner. There is special stage embellishment and "drops" and cards, with each season showing a scene from the married life of the stage duo. Harry Breen is accredited with the story and lyrics of the nicely conceived little offering but it is Conlin's monkeyshines and piano playing and Miss Glass's singing and dancing that enable the pair to score most successfully. Conlin in one scene dons burlesque toga of the Roman gladiator who would thus be disguised for a masquerade and Jimmy's spindle legs prove a comedy "prop" that is used to laughing advantage. Jimmy clowns considerably and has an inning at the piano that shows that he still retains his musical skill at the ivories. A good act and one that will keep Conlin and Glass working consecutively for some time.

MARK.

CHICAGO — MAJESTIC
Bill Scores Well in Spite of Heat

Though the thermometer is hovering close around the 100 mark, the Majestic continues to pack in the crowds. Nor can the weather damp the spirits of those who preside on the other side of the footlights: The bill is a good one headed by two Chicago favorites, Gene Greene and Frances Kennedy.

The only thing that in any way militates against Greene is his blue jokes. His act is badly in need of blue-penciling. Miss Kennedy is an enormous hit. She was forced to make a speech before the house would let her go, although she was handicapped by a sore throat.

Ciccolini, the headliner, is in excellent voice and is well liked. The Three Lordons open the bill with a lot of thrills. Valente Brothers, who follow with accordeons, are moderately entertaining. John W. Ransome and company fill the third position in fine style, the audience responding heartily to their efforts. Bert Kenny stops the show with his blues. He is an expert in his line of work. The *Vip Vip Vaphankers* are proving a surprise hit. The boys are certainly full of pep and energy and the heat of the day in no way daunts them. Beth Beri and company bring a very enjoyable bill to a close.

MORTON.

Jack Darrell Moves

The Jack Darrell Music Company has moved into handsome quarters at 242 West 46th street. Associated with Darrell is Sam B. Lewis with Darrell and Lewis having co-jointly written a new number, *The Devil's Jazz Revue*. The Darrell Company has several numbers considered sure-fire winners, namely *Let's Go To Cuba* and *Lonesome Lullaby*, the latter a brand new composition.

RIVERSIDE BILL
IS LACKING PEP

Hot Weather Accounts for Lackadaisical Performances

The hottest Monday evening of the year is not a proper occasion to harshly judge the merits of the turns at the Riverside Theater this week. *Walthour and Princeton* were the first to struggle with the soaring temperature. This they did on wheels, and while they rolled about the stage, created quite a nice little breeze for themselves, so that many in the audience envied the lady's lofty perch.

Billy Rogers has one of those freak voices that enables him to imitate the sounds of many things, from recalcitrant gas engines to muted cornets. In the main, they are pleasing, and he tried hard to overcome the lassitude of the sultry weather. Harry Holman presented his sketch, "Hard-boiled Hampton," with a due catch in his tenor voice for the sobby places, relieved by many flashes of rare wit.

Rena Arnold and Harry Lambert have a little two act presented in one, called "Pills." Miss Arnold is a clever girl on the stage, and Lambert is an excellent eccentric dancer, but they need much better material than is afforded them in "Pills." Marie Nordstrom appeared in "Tick-Tock," a title and reason for Miss Nordstrom's clever characterizations of different girls during the different hours of the day. They include shop girls, society maids and ladies of the chorus, all well portrayed and pleasing to behold.

Charles Bensee and Florence Baird were the laughing hit of the bill with a series of songs starting with *A Little Bit Behind* and winding up with *I Just Don't Like It, That's All*. Miss Baird has an appearance somewhat like Winnie Lightner of the *Lightner Girls and Alexander*. She makes the best possible comedy use of her quaint mugging and has a capable partner in Mr. Bensee.

Henry Santrey and his *Syncopated Society Band* made the biggest hit of the evening in next to closing spot. Mr. Santrey has a wonderfully well trained orchestra, all excellent performers, and with a repertoire of swinging tunes. Especially noteworthy, was Santrey's rendition of the *Broadway Blues*. Alexander Brothers and Evelyn closed with a whole host of tennis balls on the bounce.

RANDAL.

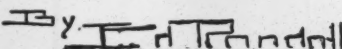
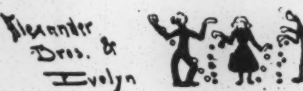
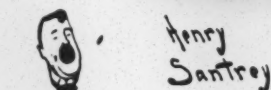
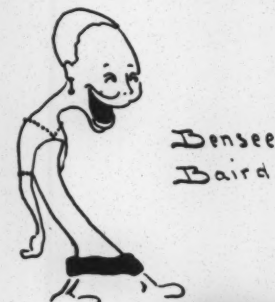
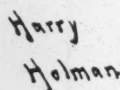
DeVoe with "Brevities"

Frank DeVoe, who has been doing a "single" in vaudeville, has signed with the new show, "Broadway Brevities" that is scheduled to open its New York engagement Sept. 6 at the Lyric. Its tryout will be at Atlantic City August 30. Dorothy Jardon will be principal woman with the "Brevities."

Josie Rooney Returning

After a separation of nearly twelve years, the Rooney Sisters, Julia and Josie, are to once more form a vaudeville team. Josie has been playing in England and Julia has been doing a double with her husband, Walter Clinton. There is a good possibility that the three will be seen in a musical comedy this fall, as they are now considering several offers.

Riverside



NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Broadway Blues	Henry Santrey
Just A Little Bit Behind	Bensee and Baird
I Love The Land Of Old Black Joe	Mel Klee
I'll Haunt Her Just The Same	Arthur Havel and Bro.

(Royal Bill cont'd from p. 279)

despair upon the genial countenance of Manager Al Darling. That first part dragged like a slow freight through Arkansas, and when the big, finely-dressed act "Bleaty Bleaty" appeared it was handicapped through the lack of comedy.

The new Hassard Short offering was under close surveillance Monday night as Messrs. Rogers and Gottlieb, who handle the bills for the Palace, were there giving it the "close up." Mr. Short has a valuable piece of stage property and has expended a lot of time and money upon the turn, but it needs dissecting here and an injection of comedy by players having natural talent to dispense such a commodity. The act makes a great "flash" and has costumes and scenic embellishment that would wreck a town bank.

Bessye Clifford, comely, shapely and artistic, with some new "art impressions" gave the show a bully start but subsequent turns failed to keep up the "big time" tempo. Frank Reed and Mazie Clifton had a mighty hard time getting anywhere until they "pulled" a bit of rough work at the close, Reed dragging Miss Mazie off by the neck and that struck the Royal crowd as being out of the ordinary.

Stella Tracey and Carl McBride mixed up talk, songs and dances, touching off the turn with a light opera travesty that brought returns. Arthur Havel and Brother have a new act that has the boys first appearing as "clothing store dummies," coming to life, exchanging a breezy line of patter, doing a brief burlesque boxing bout and then going into close harmony with voices and the piano that put some life into the bill. Among their numbers were *The Navy Of Today Is All Right*, with the boys doing especially well with *I'll Haunt Her Still*.

Closing the first part was Mel Klee, a ballad singer in burnt cork, who reels off a monologue and "personal patter" about the other acts, being a sort of Al Herman and Arthur Rigby rolled into one. We will say that Mel Klee is a good student of vaudeville deduction and observation.

The second part offered Frank Ward, "Bleaty Bleaty," running fifty minutes, and Robilio and Rothman.

Ward has a monologue of ancient wheezes but obtains his main strength in offering dances with his fingers. It's a novelty and a stunt not easily copied. After the "big act," Robilio and Rothman closed the show and did a splendid job of it. MARK.

Emily Earle Home

Emily Earle, who has been appearing in the de Courville revue in London, has returned from Europe to resume theatrical work in the States. Miss Earle has offers from picture companies and may accept one of them.

(Vaudeville continued on p. 314)

In the Song Shops

BY MARK VANCE

Alex. Sullivan's Trials and Tribulations—Tries Novelty in New Carroll Show—Friedlander's Personal Stake—Albert Gumble Prolific



GUST HASSEL

of Los Angeles. Author of many songs including his latest hit, "I Am Richer Than A Millionaire." Born in Sweden but came to America when 16. Served with U. S. Army, attached to 13th Infantry. Has always shown aptitude for song writing. Has many new numbers yet unplaced. May locate in New York

ALEX. SULLIVAN makes a comfortable living by writing and editing sports news and features for the New York World many of his special articles upon the thing sportive and athletic appearing in the *Evening World*, although he is an important editing factor of the morning edition. But Alex. has killed two birds with one song and has made the writing of topical songs a worthwhile proposition. The other day we heard of Alex's fight to obtain recognition, so we asked him to tell the DRAMATIC MIRROR readers something of the trials and tribulations that beset the independent writer

In Trying to Place

a song. Alex. acquiesced and his story makes mighty interesting reading. He says: "Ever since I have been old enough to whistle I have had an interest in popular songs. It will take a long time to get back in royalties all the money I have spent buying regular copies. I remember when I first went to work as an office boy on the *Boston Traveler*, I had a good ear for music. Not that I could sing—for I am a poor singer—but I have always liked to study lyrics. When I went to high school—it was only a year—at the Boston Latin School—

Best Selling Sheet Music

BALLADS—Everybody's Buddy, Stark & Cowan; Starlight Love, Witmark.
FOX TROTS—Hold Me, Remick; La Veeda, Remick.
WALTZES—On Miami Shore, Chappelle; I'd Love To Fall Asleep, Waterson, Berlin & Snyder.

I took about a half dozen lessons. One of my brothers contracted diphtheria—my teacher got scared—and

I never saw her after that but in the few lessons that I had I learned how to read notes and it has helped me a lot in lyric writing. When a new song came on the market I bought it right away and then went home and played it with one finger. I always took great pains to read the lyrics. I used to go every Saturday regularly to one of the local music stores and ask them what were the big hits in New York; musical comedy songs were my favorite, and when they told me what they were I'd ask to have them played and if I liked them I'd buy them. I always spent at least \$3 a week on music.

"I guess I was the original so-

Best Selling Dance Records

AEOLIAN—Waltz, Wigwag (14078), Maurice Melody Men; rev., One Step, Polly.
COLUMBIA—One Step, Oh By Jingo (A2493), Lanin's Rose-land Orch.; rev., Fox Trot, Rose of Chile, Lanin Orch.
EDISON—Fox Trot, Alexandria (50656), Max Fells' Orch.; rev., Waltz, Miami, Fells' Orch.
EMERSON—Fox Trot, The Love Nest (10203), Palace Trio; rev., Close To My Heart, Palace Trio.
VICTOR—Fox Trot, Love Nest (18678), Joseph Smith's Orch.; rev., Fox Trot, A Young Man's Fancy, Smith's Orch.

called '30-cent music buyer' because one could hardly ever buy a sheet of music that was from a show for less than twenty-three cents, usually twenty-five or thirty. I took in all the musical shows that struck town; every now and then attending a burlesque show so that I could hear the latest popular songs. It was while I was working on the *Boston American* that I attempted writing lyrics and of course today as I look over my earlier efforts they appear very crude but I think the song writing art has improved in the past few years anyway for I don't think today they stand for the meaningless lyrics that obtained several years back. When I went to work on the *Evening World* over ten years ago and started attending New York shows I again became fascinated by the popular songwriting game, with the result that one day I visited the Ted Snyder Company, now the Waterson-Berlin-Snyder firm, and met Max Winslow who is now manager of the Irving Berlin Company. I showed Max a lyric I had in my pocket. I can see him chuckling now. However he was kind enough to tell me not to get discouraged and to keep right on trying as some day I might strike it. I guess I would never have made good at it if it had not been for the fact that I had a pretty good job

on the newspaper and didn't depend upon lyric writing for a living. To get in (and it's harder to get in than it is to break into New York society—even though you have ability) has taken ever since—or until I finally landed with both feet with *Kisses* which has been an international hit.

It seems that the boys who Are on the Inside

don't want to help or don't care to have any newcomers make good. Then there are the fellows on guarantees, politics, favorites and all that sort of thing to keep the barrier up from the ambitious writer. Believe me, except through an accident unless a fellow has a good job—it is practically impossible to get in the game and make it pay, as the competition is too keen and to wait around for royalties over six months with the countless disappointments regarding songs that creep up in the meantime, would break a lion's heart. The first two songs I had published, by the way, I published myself. Moe Krause, of the Waterson firm, who since has written such hits as *Baby's Prayer at Twilight*, and *She's a Jazz Baby*, kindly wrote the music. He was ambitious, too. I guess the venture cost me about five hundred dollars and cured any ambition I might have had to be a publisher, but the songs were fairly good, one an Irish song called *Take Me Back to the Ireland I Love* and *When a Regular Boy Meets a Regular Girl*. Needless to say Moe didn't receive a penny of

Best Selling Music Rol's

AEOLIAN—Dance, Just Like A Gypsy (3921), Aeolian Melodee; Venetian Moon (3789) Melodee. Q-R-S—Fox Trot, Cuban Moon (1171), Chman-Baxter; Waltz, Arabella (1166), Max Kortlander.
REPUBLIC—The Love Nest (13108); Cuban Moon (45118).

royalty, in fact he sympathized with my losses, but it gave both of us a chance to see how our names looked on the title pages of a song, for I spent money liberally and got out as good copies as any publisher.

"It was not long before I wrote a song with Lew Pollack called *Hello-Goodbye*. It was sung in vaudeville, but the royalties were only some ten or twelve dollars. The publisher didn't attempt to do anything with it. Then came a gap of several months before I had another one published and Lew Pollack, who since has written that big hit *Buddha*, wrote *There's a Tear in Every Eye in Erin* which had professional copies made on it, but that was as far as it went as it promised to cut into the royalties

of a staff writer who is famous for Irish ballads.

"However, I'd like to have the royalties on the ideas that were stolen from me when I was around recklessly showing lyrics to everybody. I'd be a millionaire. Most of my lyrics are written while I am waiting for the time to make up the sporting page and on trains."

With the new Earl Carroll show

Orville Mayhood Is The

Musical Director and at the Republic Theater when it opens *Mr. Mayhood* plans to introduce a musical novelty when his orchestra plays the special music that has been written for the Oriental play, "The Lady of the Lamp." He intends to use a mandolin accompaniment with the piano

Best Selling Song Records

AEOLIAN—Everybody's Buddy (14073), Samuel Ash; rev., When He Gave Me You, Henry Burr.
COLUMBIA—Some Beautiful Morning (A2940), Al. Jolson; rev., I've Got The Profiteering Blues, Frank Crunit.
EDISON—Alice Blue Gown (50661), Helen Clark; rev., Irene, rielen Clark.
EMERSON—I'd Like To Fall Asleep and Wake Up In My Baby's Arms (10199), Eddie Nelson; rev., Everybody's Buddy, Arthur Fields.
VICTOR—Gems from "Apple Blossoms" (35697), Victor Light Opera Co.; rev., Gems from "Irene," Victor Co.

that during rehearsals gave immense satisfaction. Among the musical numbers that Carroll has written is one that bids fair to become a great favorite in New York. It is entitled *All the World Is My Dreaming Place*. Carroll wrote the show as well as all the incidental music. Mayhood is one of the best known musical directors in New York.

William B. Friedlander has been writing music ever since he was knee high to a grasshopper. He has written tabloids, acts, shows and interpolated special music into every thing but the League of Nations but not until recently has he personally staked a large chunk of his earnings into a show that may eventually reach Broadway. Friedlander took William Collier's former success, "Caught In the Rain" and has given it such a musical version that Collier may feel sorry that he isn't in his old role. The play has been rechristened "Pitter Patter."

All is hustle and hustle around the

Jerome H. Remick Offices

with Jerome Keit burning up railway mileage and Mose Gumble stroking his curly locks in high glee over the ado that the song *Hold Me* has made. The Century Roof is doing wonders with the song while Al Jolson has accepted it for the new Winter Garden show. The Remick office is also going to boost the new Albert Gumble-Joe Yellen number, *Darktown Dancing School* that has already made a tremendous hit in vaudeville. Seems like no trouble at all for Al Gumble to grind out a hit while you wait.

STAGE NEWS OF THE WEEK

NOTES OF THE LONDON STAGE

"Dido and Aeneas" Produced—Ruth Draper Makes English Debut

THE League of Arts, which has already done excellent work in fostering a love of the arts among the people, gave two interesting performances of Henry Purcell's well-known but rarely given opera "Dido and Aeneas," in Hyde Park. At the back of the roped-in enclosure there was a stationary chorus of four hundred costumed singers, while the London Symphony Orchestra, reinforced by amateurs, and skilfully conducted by Mr. Geoffrey Shaw, was housed in a marquee, also at the back. The performance itself was given before a large dais, the chorus grouping itself at either side. There was loud applause at the finish, particularly for Captain J. F. Thistleton, the honorary organizing secretary, who was in charge.

On Monday, July 5, 1920, there was produced at the Coliseum a play in one scene by John Pollock entitled, "In the Darkness of the Night." Coliseum audiences are notoriously credulous, but to ask them to accept the story of "In the Darkness of Night" is to impose upon their good nature. The piece lacks conviction, and its final solution must be obvious to anyone with a modicum of theatrical experience. Mme. Lydia Yaver-ska does all that is possible with the part of the Woman, but even her art is incapable of imparting reality to a piece so unconvincing.

A pronounced success was scored on Monday afternoon by Ruth

Draper, an American disease, who made her first appearance. Miss Draper's work is marked by observation and clever characterization, and her cameos are delicately carved, but humanly true in every particular. So fine an artist as Miss Draper is to be heartily welcomed to London.

On Monday, July 5, 1920, there was produced at Finsbury Park Empire an absurdity in two scenes by Wal Pink entitled "Hold Your Hand Out." A capital little sketch, ingeniously constructed with snappy dialogue in Wal Pink's happiest vein. It is only necessary to say that the principal part is in the experienced hands of Jack Gallagher, for it to be recognized that the comic possibilities are taken full advantage of, and laughter reigns supreme during the progress of the sketch.

George Morton, a clever and original black-faced comedian, is scoring successfully with much good material, and A. C. Astor, a smart ventriloquist, is another highly popular contributor to the bill.

Nella Webb, the clever comedienne and comedy actress, makes an appearance at Brixton this week after too long an absence from the London stage. She is presenting Laura Guerite's sketch entitled "Getting the Bird." She is supported by Sydney Porter, John Howell, Arthur Bawtree, Theodore Davis and Dorothy Fane. The piece is well staged.

FRANK J. WOOLF.

A Little Matter

The other day several owners in New York discovered that an ornate lobby, liberally decorated with potted palms and gilded photo-cabinets, is just something for transients to rave over—unless it is equipped with an eye to the comfort of patrons.

Good-humor ceases to exist and exasperation is in order when ingoing and outgoing crowds merge at the box-office. "You step on my bunion and I'll flatten your nose," and so on ad infinitum.

And the lad who chews his cud surreptitiously is usually too much the gentleman to expectorate behind the radiators. He naturally expects to find a cuspidor here and there, or he forthwith cultivates a peeve.

Every theatre-goer is a potential trouble maker, for Pleasure is blood-cousin to Old Man Grouch, and a smile can easily be erased by a curse. By taking thought to the ease and safety of every person we incite the brand of happiness that results in augmented patronage.

Such little (?) matters as the absence of a brass railing in front of the box-office to prevent congestion or the elimination of door-bars to assist in the opening of heavy doors, may result in vacant seats where none existed before.

The cost of polished brass fixtures is relatively small—so the gentlemen concluded—and no theater should be without sufficient rails, door-pulls, cuspidors, and the like.

William Archer Here

William Archer, London dramatic reviewer and writer on things theatrical for more than three decades, translator into English of the Ibsen plays and first sponsor for the dramas of the famous Norwegian in England, arrived in New York on board the steamship "Nieuw Amsterdam." A play by Mr. Archer of adventure in modern India will be produced by Winthrop Ames about Christmas time.

Cherry to Star Alone

Morris Rose announces that when "Scandal" opens at the Shubert-Riviera in September, Charles Cherry will be its star. June Walker will have the role played formerly by Francine Larrimore.

5 YEARS AGO TODAY

Julia Marlowe Announces Retirement from Stage on Account of Ill Health.

"The Girl Who Smiles" Is Produced at the Lyric Theater With Cast Including Natalie Alt and William Danforth.

J. Stuart Blackton's "Battle Cry of Peace" Is Released With All Star Cast.

Paramount Releases "Rags" With Mary Pickford in Stellar Role.



BILLIE BURKE

Delightful comedienne who has made a second reputation for herself in Paramount pictures

Jack Osterman Here

Jack Osterman, now doing a "single" in vaudeville, ran up from Atlantic City, recently, to visit friends and see Al. Darling, manager, Keith's Royal, relative to his New York bow at that house August 23. When young Osterman opens here, his father, Captain J. J. Rosenthal, manager of the A. W. Woods' Theater in Chicago, and mother, Katheryn Osterman, will come on from Chicago to attend the occasion.

John Barrymore Married

John Barrymore and Mrs. Blanche May Oelrichs Thomas, formerly the wife of Leonard M. Thomas of New York and Philadelphia, were married last Thursday at noon in the apartment of Mrs. John H. McCullough in the Ritz-Carlton Hotel. At City Clerk Scully's office the bridegroom gave his patronymic of John Blythe, and said he was 37 years old. He added that in 1918 he had been divorced from Katherine C. Harris in Santa Barbara, Cal.

"Lightnin'" to Remain

Frank Bacon, in "Lightnin'," will remain at the Gaiety Theater indefinitely, according to John Golden. It had been arranged, and advertised extensively, that "Lightnin'" would begin a run at the Cohan Grand Opera House in Chicago this Fall.

20 YEARS AGO TODAY

Andrew Mack in "The Rebel" by James B. Fagan Opens at the Academy of Music.

Announcement Is Made of the Marriage of Robert B. Mantell and Marie Booth Russell.

Frank Worthing Is Engaged as Leading Man for Grace George in "Her Majesty."

George Ade's "The Night of the Fourth" Is Produced by Harry Bulger.

IS THAT SO!

Dave Seed, an acrobatic dancer, has been engaged for "Broadway Brevities."

The Berlo Sisters, champion divers, have been engaged by Charles Dillingham for "Good Times."

Juanita Fletcher and Marjorie Gateson have been added to the cast of "Little Miss Charity."

Ray Raymond has been engaged as leading man for Anselmn Goetzl's new play, "The Rose Girl," which is now in rehearsal.

Allan Dinehart will be the hero of Edgar Selwyn's new play, "The Love Woman," in association with Florence Reed when this drama is presented at the initial offering of the Times Square Theater next month.

William A. Brady has engaged Marie Goff for the title role of "Immodest Violet," the new play from the pen of David Carh which he will shortly present out of town.

Florence Gerald, Louis Frehoff and Clarence Rockefeller have been engaged by William A. Brady for the cast of "Immodest Violet."

Scott Cooper has been engaged by the Messrs. Shubert for a role in "Blue Bonnet."

Lady Lillian Maxwell-Wilshire, an English actress, arrived from London last week to play a role in "Mecca."

Marilynn Miller, who has been engaged by F. Ziegfeld, Jr., to star in a new musical comedy this season, arrived Friday on the Adriatic.

Joseph Santley returned from a trip to London with Mrs. Santley and Joseph, Jr., now 2 years and 3 months old, on the Adriatic, Friday.

Jasper, the Hippodrome burro, has been engaged by William B. Friedlander for the coming production of "Pitter Patter."

Lillian Ring is a new addition to the cast of the "Maid to Love" company. She will have an important role in this new musical comedy.

Margaret Lawrence will shortly return to New York to begin rehearsing for Roi Cooper Megrues' new play which the Selwyns will produce in October.

Robert Courtneidge, London producer, will arrive in New York this week to attend the rehearsals of "Paddy the Next Best Thing."

Kenneth MacGowan has become dramatic critic of Vogue, as successor to Clayton Hamilton.

The Fairbanks Twins have been engaged for the new edition of the "Midnight Frolic," now in rehearsal, under the direction of Edward Royce.

Helen Berkley, one of the dancing octette in "Honey Girl" at the Cohan and Harris Theater, returned to the cast last Monday night after an absence of two weeks due to illness.

Margaret Severn is announced by The Bohemians for the new Greenwich Village Follies of 1920, to be seen in a dance interpretation of her own, in which she will wear masks by W. T. Benda.

Irving Fisher has been engaged by Gus Edwards, for the leading juvenile singing role in the "Gus Edwards' Revue of 1920."

STAGE NEWS OF THE WEEK

EQUITY ANNOUNCES PLAN TO DISCUSS "ONE NIGHT STANDS"

Road Conditions "Impossible" Declare New York Managers

AS the result of the loud cries of distress and lamentation at road conditions which through a chain of circumstances have become such that the one night stand shows will be unable to survive, unless steps are taken to help alleviate the fast-growing complexity of the traveling show proposition, the Actors' Equity Association plans a series of conferences to consider the part that organization will bear upon the new season.

These "mass meetings" started Tuesday evening of this week in Aeolian Hall and both officers and members went into thorough discussion of the road conditions.

"GOOD TIMES"

Gorgeous Hippodrome Show Is Appropriately Named

Those of us who may have country cousins in the offing threatening to pay us a visit may now breathe easily. It will not be necessary to bore ourselves to extinction by a boat trip around the island, or use up all our spare wind climbing up the interior of Dame Liberty as she stands in the harbor. Perhaps we may have to go to the Bronx Zoo, once or twice, but at any rate there is one thing in the way of sightseeing that we can thoroughly enjoy. When we show our relatives from the hinterland the "greatest show on earth" none of us will be the least bit bored.

For be it known that "Good Times" (what an appropriate and ingenious title!) is a joyfest from beginning to end. It is veritably inspired extravaganza, with plenty to look at and plenty to listen to, and above all plenty to laugh at.

Poodles Hanneford, Joe Jackson and Ferry Corvey offer enough genuine entertainment in themselves to last an evening but besides them are some five or six hundred other players, including the redoubtable Marceline, Belle Story with her silvery voice, Nanette Flack, Arthur Geary, "Happy" Lambert, the amusing Prender Troupe, Powers' Elephants, Mlle. Natalie, Sascha Piatov, and pretty girls by the regiment!

The three acts are divided into fifteen scenes, including all sorts of stunning effects. The opening, Shadowland, is an attractive novelty, and the giant map of the U. S. is always good for hearty applause. Rose gardens of girls, a colorland pageant, and the faithful old standby, the tank, all come in for their share of enthusiasm.

JOHN J. MARTIN.

Withers with Hitchcock

Raymond Hitchcock has arranged with C. B. Maddock to present Charles Withers in "For Pity's Sake" as a feature of the all-star review in which Mr. Hitchcock, Julia Sanderson and G. P. Huntley will appear in New York soon. Mr. Withers and his playlet have been very successful in England.

The "straw that broke the camel's back" came when the railroads announced an increase in all traveling and passenger rates and some of the producers have flatfootedly stated that it will be impossible to continue any part of the traveling territorial dates.

The producing managers claim that the high cost of living, the high cost of production, the high cost of maintenance, the high cost of traveling, the high cost of stage and orchestra labor (union) not to mention a raft of other things against the profit-making plan will be such that there will be no more one night stands.

Low Fields in Revue

Lew Fields will probably not appear in the Jules Eckert Goodman play which Mr. Brady announced for him a month or more ago, as it is too serious for his purpose, he is likely to revert to his original idea and appear in a revue. "Wild Women of 1920" will be the name of it, and much of it is already written.

WOMEN TO BUILD THEATER To Produce a Modern Playhouse in Washington

Katharine S. Brown, one time owner and manager of the Parish Players of Chicago; Mrs. Glenna Smith Tinnin of Washington; and Mrs. Mary H. Kinkaid, a newspaper woman and play broker, have incorporated under the name of the Washington Theater Company, for the purpose of giving to the capital an up-to-date playhouse devoted to the spoken drama.

The site has been chosen and plans have been drawn for two theaters (one especially for children), and a concert hall under one roof. They are to represent the best in theater art and to be equipped with every modern device. The Washington Theater Company is to have its own producing organization, but also will be used for presenting plays from other sources.

Pending the completion of the building the company will present plays through existing channels. The program already includes three children's plays and a musical review, "Such Things Are," which has been tried out on tour.

"LADIES' NIGHT"

Turkish Bath House Turns On Comedy Steam

Farce in three acts. By Avery Hopwood and Charlton Andrews. Staged by Bertram Harrison. Produced by A. H. Woods, at the Eltinge Theater, August 9.

Suzon	..... Adele Rolland
Dulcy Walters	..... Claiborne Foster
Jimmy Walters	..... John Cumberland
Alicia Bonner	..... Allyn King
Fred Bonner	..... Charles Ruggles
Mimi Tarlton	..... Evelyn Gosnell
Cort Craymer	..... Edward Douglas
Mrs. Shultz	..... Mrs. Stuart Robson
Mrs. Green	..... Pearl Jardiniere
Lillie	..... Grace Kaber
Josie	..... Helen Barnes
Miss Murphy	..... Eleanor Dawn
Rhoda Begova	..... Judith Vosselli
Lollie	..... Nellie Fillmore
A Policewoman	..... Julia Ralph
A Fireman	..... Fred Sutton
Babette	..... Peggy Courday

Where other lingerie plays stop, "Ladies' Night" begins. It disappoints no one who wishes to be shocked, for it presents all the old thrills and a few more—bare legs, the shimmy, jokes with double meanings, vampires, bath-room scenes, underwear and infidelity.

And all these topics are used merely to bring happiness into the married life of Dulcy and Jimmy Walters. Their home life has not been pleasant because they never get any social amusements. Jimmy loves his wife, but he has an overwhelming admiration for ladies who happen to be in evening dress. For this reason he will never attend a formal party, preferring to stay at home on the excuse that he is making an invention.

His male friends decide that the best way to cure him of his weakness is to get him so accustomed to nudity that he won't mind it. They take him to a costume ball at a notorious resort which is raided while the dance is in progress. Striving to conceal their identity, the three men, clad in women's costumes, escape from the raid only to rush through a window into a Turkish bath house. It is ladies' night and the patrons include Jimmy's wife, Dulcy, who has been taking the baths to forget her domestic troubles. The complications which follow have largely to do with the avoidance of embarrassing situations.

The acting opportunities are generously distributed. John Cumberland is as good as always in a characteristic "injured-innocence" part. Charles Ruggles is the winner of most of the laughs in a broad comedy role, while Claiborne Foster, Allyn King and Evelyn Gosnell manage the many risqué moments with amazing skill. The settings are simple, but the women players are simply beautiful.

BERNARD SOBEL.

Rudolph Schildkraut Here

Rudolph Schildkraut, the Roumanian actor, formerly leading man of Max Rheinhardt's Playhouse in Berlin, will be seen here at the Jewish Art Theater beginning August 27, in new dramatic works by German and Austrian playwrights. Schildkraut is the first eminent foreign player from the Continent of Europe to announce his plans here since the termination of the war. His wife and younger son, Joseph, also an actor, came over with him. John Wenger, art director of the Capitol Theater, is doing the sets for Schildkraut's forthcoming productions.



Raymond Hitchcock powders his chin for the amusement of Mabel Nor-

mand and Victor Schertzinger during a visit to the Goldwyn studios

Play for Lionel Barrymore

John D. Williams has completed arrangements with Lionel Barrymore whereby Mr. Barrymore's first play of the coming season will be a dramatization of Vicente Blasco Ibanez's novel, "Blood and Sand." The dramatization has been made by a well-known American author, chosen with the approval of Blasco Ibanez. Mr. Williams will give the play its first New York production in the middle of December.

"Widow's Mite" Musicalized

William H. Post has adapted "The Widow's Mite" for musical purposes and it will be produced shortly. This play was one of Lillian Russell's successes.

Moffat Company Here

The company which will support Mr. and Mrs. Graham Moffat in Mr. Moffat's new Scottish comedy, "Don't Tell," under the direction of William Morris, this season, arrived in New York on the Imperator and left at once for Ottawa, Canada, where they will begin their season on August 30. After playing four weeks in Canada, Mr. Morris will present the Scottish company in "Don't Tell" in New York for an indefinite engagement.

Holstein's First

Harold Holstein is to make his maiden venture as an independent producer within the next few weeks, his first play being "Exit Claudine," by Mrs. Tadema Bussiére.

Fashions From The Footlights

BY Mlle. RIALTO



Old Masters 74

JUNE ELVIDGE

The popular screen star, who has temporarily deserted the cinema for a leading role in Victor Herbert's newest musical comedy, "The Girl in the Spotlight," Miss Elvidge is here photographed in an extremely

smart gown of couture brown Klimax Satin, embroidered in white chain stitching by Crown, Inc. Her becoming little hat is of black velvet, with a blue velvet bow and vanity veil from the establishment of Dobbs

THE stage is rapidly becoming an important arbiter and at all first nights there are many observing eyes ready to detect the newest and most pleasing of styles. Lately the dresses worn by the leading actresses and members of the chorus have been exerting a strong influence in fashion shops. They also serve as an important

Guide for Fashion Tendencies and reach the very public which they so much desire to influence. Actresses wear their clothes so well that they frequently popularize a style which would otherwise fail to win approval. It was so with

Bouffant Frocks

which are still having such a vogue, and which, according to current plays and advanced fashion notes, will remain in style during the fall and winter seasons. Then, too, there are always present at these first nights actresses who are noted for their clothes, both on and off the stage. At the theater the public has an opportunity to see them at close range and frequently a unique gown has been copied with unusual success.

In "The Poor Little Ritz Girl," *Ardelle Cleaves* was smartly attired throughout the play in a stunning

Brown Duvetyn Outfit

which was beautifully tailored; the skirt was pleated, while a chic little Eton jacket fell in jaunty lines over a vestee of gold. To carry out the gold and brown color scheme, stockings of a golden shade were worn while the latest of French brown suede encased the feet. This entire outfit made a very fetching fall costume and one which could be used effectively by the well dressed girl. Another very pretty little evening frock

Suitable for Dancing

was fashioned of jade green chiffon and fell in soft, straight lines, giving the slender silhouette so much in vogue in the new dresses. The bodice was low cut and diminutive sleeves added a touch of girlish charm. This dress was worn by the very pretty and dainty *Eleanor Griffith*, who later made an appealing picture in a

Girlish Negligee

of pale pink, which had loose, flowing lines, suggesting coziness and an open fireside. Then *Aileen Poe*, who, as an ultra stylish personage, appeared in a frock of pale pink, the skirt of which was extremely short. Over the waist a bolero jacket of black velvet added a dashing note. A broad brimmed hat of pink shaded the face. Black pumps and sheer black silk stockings added a contrasting note to a very smart costume.

Florence Webber looked very pretty in a frock which proved the

Popularity of Lace

in afternoon dresses. It was a dainty pattern in filmy white and

fell softly over a stunning under slip of white with wide horizontal stripes of bright pink. A hat of the same pink and white material made an effective frame for the face. A sash of pink also girdled the waist. In another scene *Lulu McConnell* wore a becoming sport suit which

Combined Green and White

most effectively. The blouse was of green silk worn over an accordion plaited skirt of white—short and dashing. A bonnet of the green also contributed a bit of bright color. The charming costumes were designed by *Cora Macgeachy* and *Marie Cook*, and were executed by *Anna Spencer, Inc.*

Among news notes of interest for the fashionably garbed Miss or Matron comes information that

Fitted Waistlines Are Coming

into popularity. This is perhaps the most important style variation. Skirts, of course, will be somewhat longer and fuller in street costumes, while the basque, so much used in Parisian models, still ranks high in favor, as does the loose, long waist among those who prefer not to recognize the waistline proper.

There is, of course,

The High Collar

which finds favor among the older generation, for the younger set still insists upon low, comfortable lines, even in fall models. In one costume, recently glimpsed along the Avenue, designed for the slender and modish person, which was unusual in line and material, a higher collar of white organdie proved a feature of distinction. The costume was of rich black satin, with a cape jacket in which long sleeves and an open vestee with loose cape effect in back were used. The skirt was fairly long, possessing thin lines while

Silver Thread Stitchings

formed four broad stripes which ran in horizontal lines. Thread embroidery, by the way, is being featured extensively on smart fall outfits. While in some new frocks and suits

Leather Embroidery

is proving a dashing bit of trimming. Especially so was an intricate design in black leather which decorated the back panel and collars, cuffs and vestee of a brick red duvetyn suit which had long, graceful lines—minus a waistline.

Among many shops the slogan of

Simple Styles and Fabrics

is in use in day frocks. An absence of flowered materials is especially noticeable, while in evening gowns the order is reversed and rich brocades of the brightest and most varied hues are found. But for very girlish frocks the use of lace over colored slips with

Floral Trimming

is most popular. Bouquets and garland effects are most popular, and, while pastel shades predominate, oc-

casionaly an otherwise simple little dress is lifted into the class of striking costumes by the artistic placing of brilliantly toned flowers, in sprays or singly.

Short sleeves, while still popular, are being neglected in many cases

For Long Sleeves

which are used even in pronounced evening gowns. These are frequently of wide bottomed, or bell, shape, and are meeting with the approval of many of the smartly dressed.

One of the newest

Ideas from Paris

is a little cylindrical belt that is worn with the new straight dresses. The new French silhouette is very straight and in the case of suits they are for the most part unbelted. Taupe and mauve and gray are the most popular colors.

The tendency of the

New Season

is for a great deal of ornamentation. The new suits will be heavily braided while the dresses will bear beaded decorations. Particular does this apply to the more tailored dresses.

Jet beads are most highly favored as in the past though many other varieties are in popular use. Beads of iridescent composition are also used

In Many Cases

being particularly in rose and other flower designs. The butterfly also plays a prominent part in bead figurings.

No matter what changing moods may overtake milady's couturier one thing is certain and that is that she will be gowned in gorgeously ornate apparel.



FLORENCE FAIR

A graceful, patrician gown of Moon Glo Satin Crepe suitable for innumerable occasions is this worn by Miss Fair, lately of "Clarence." Green piping defines the lines of the sleeves and matches the elongated gilet effect. The belt is very distinctive, a combination of patent leather, embroidery and ribbon. The costume was designed by Mannie Solomon Co., Inc.



SIDONIE ESPERO

There is something very likeable and wearable in the new fall costumes as you will note in this Claire-Belle frock of couture brown indestructible Voile and brown and black chevron brocade which Sidonie Espero of "Honey Girl" is here wearing. Such a costume is obviously appropriate for any daytime occasion where milady would look her best.

Photo by Old Masters

"Directing"



Above, Director Cecil B. De Mille takes a moment's rest during the filming of "Something to Think About" for Paramount



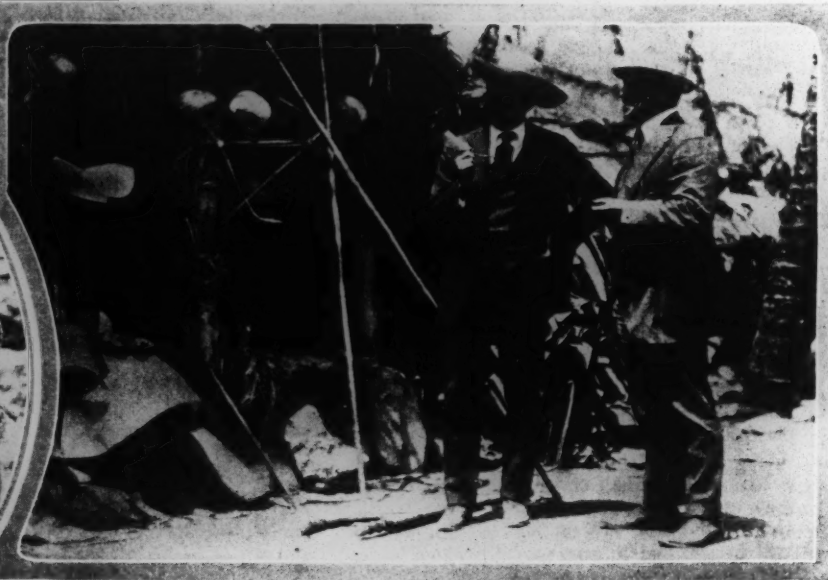
In the oval, Director Reginald Barker discusses a scene in Goldwyn's "The Branding Iron," with Barbara Castleton

At the left, filming the allegorical figure of Malice in Goldwyn's "North Wind's Malice"

Below, Director E. Mason Hopper and Art Director Julian Garnsey looking over a South Sea set for Goldwyn



Below, Director Reginald Barker is recalling to Rowland Lee the rigors of war for Goldwyn's "Dangerous Days"



Below, Gloria Swanson passes the peanuts to Director Cecil B. De Mille at the Paramount studios



How the Big Pictures Were Made

THE news that David Wark Griffith has completed his production of "Way Down East," the play which for the past twenty-two years has been a classic among rural dramas, provokes the inquiry: "Why did Griffith select this bucolic story on which to devote his talents?" "Why did Griffith pay \$175,000 for the motion picture rights to 'Way Down East' when he could have bought a similar story for one-tenth the price and made it just as big a feature as this old story?"

And here is what Mr. Griffith says: "I selected Lottie Blair Parker's story of 'Way Down East' because it lies closer to the human heart than any story I have ever read dealing with plain people and told in plain manner. I have had

So Many Requests

from those who care for my work to immortalize, insofar as the motion picture may be capable of immortality, this story of New England life. 'Way Down East' is a human story, humanly told.

"We have all too many of the other kind of stories these days, and we need sometimes to turn aside from the vampire and the charlatan and let our eyes rest softly on the kindlier and more sympathetic characters of the long ago.

"Then, too, rural life in America is worthy of historical preservation. It is passing all too swiftly. The old homestead is giving way to the 'estate,' and the old barn long since has made a place for the garage. The delightful youths and maidens who used to work on our American farms, and whose young and vibrant voices used to peel forth 'The Old Oaken Bucket' and 'Let's All Take a Ride,' have given way to the farm machinery that sings but one song: 'Money, Money, Money.'

"I was severely criticized in some quarters for my production of 'Broken Blossoms' on the ground that it was sordid, brutal and tragic. But is it not true that

The Foolish Story

in which the hero and heroine find a gold mine, or marry riches, and everything is miraculously happy and easy for them at the end, causes a discontent with the average person's humdrum lot?

"I firmly believe that such typical, truthful stories of American life as 'Way Down East' should be told over and over again, if for no other reason than to impress upon the world the genuine American life and character. There could be no better American propaganda."

When Director Frank Borzage laid his plans to film "Humoresque" he immediately recognized the essentiality of atmosphere, exact in every detail, to transplant upon the screen the genius of Fannie Hurst's pen and retain the dramatic value plus the fascination of screen presentation of a story that had thrilled thousands of book lovers.

Actual East Side tenements were used in the main for the ghetto

D. W. Griffith directing a barn dance scene for his forthcoming production of "Way Down East"



scenes shown in "Humoresque." Leaving nothing to the imagination, the director rented rooms on

The Lower East Side

where the overburdened fire escapes at the front of the building were within an arm's reach of the passing elevated line.

As soon as the cameraman appeared the trouble started. The room was to be used for motion pictures and motion picture producers were said to be very wealthy. So the tenants began by asking five dollars for the use of the most dingy seven-by-nine for a few minutes. Not only did the director have to pay exorbitant prices, but even after he had obtained the room it was impossible to keep the crowds from encroaching upon the camera's focus. As a result, some of the scenes had to be retaken at the studio, and the fact that critics later on were unable to differentiate between the interior scenes and those taken on the East Side attests the skill of the studio carpenter.

Types had to be had for the street scenes. Those who have seen the production at the Criterion Theater will recall the concert scene, where Leon, who has just "arrived," gives a monster concert before "his own people." Every one of the three hundred extras who comprised that East Side Jewish audience

Was Personally Inspected

before being engaged, Director Borzage has stated in relating his experiences. And when Director Borzage had them together they were not actors made up to resemble Jewish types, but the actual, living lower East Siders. Director Borzage has told audiences that he spent an entire week selecting these extras and in large measure the patience displayed in this line is responsible for the faithful image of life presented in the picture, responsible for its tremendous reception.

In "Earthbound," a motion pic-

ture written by Basil King, and directed by T. Hayes Hunter, the Art Department of the Goldwyn Studios was presented with a problem never before encountered in screen production, and which in all likelihood will not occur again because of the peculiar psychology used by the writer in building his story.

Nicholas Desborough in the drama is a pitiful, lone figure of the spirit world. In the flesh he has committed a crime which keeps him "earthbound" until it shall have been atoned. He is cut off from his earth of existence, and debarred from the realms of the next world. As a spirit, or ghost, he returns again and again to the cathedral, and here we come upon

The First Problem

of the Art Director, namely, to so construct that cathedral as to convey convincingly the terrible, limitless solitude of this lost soul.

The ordinary church nave is not of sufficient size to impress that thought, therefore, one of extraordinary dimensions was demanded by the scenario writer. To build an extraordinarily large church set does not appear difficult to the layman, perhaps, but to do so, and still conform to the vision of the camera was decidedly difficult.

The desired effect was reached by carefully spacing the 24 columns which line the sides of the cathedral so that no matter from what angle a shot was taken there would be the impression of depth and vastness.

To put it briefly, the task of

The Art Department

was to construct a great cathedral interior which should appear on the screen even many times larger than it really was. Thirteen thousand dollars were spent, and 150 workmen occupied for over a month in its erection.

When the screen people who formed the congregation entered there came upon them that instinctive rev-

erential hush of the true cathedral. The largest church set ever built for legitimate or picture drama was thus proven a success.

It was really the world that chose "If I Were King" as a screen vehicle for William Farnum. One always associates valor with William Farnum, and gallantry, and poetry; the romantic heroes we have idealized have been

Made Real to Us

through his screen impersonations; romance strikes the keynote of his Fox productions.

Jean Valjean, Sidney Carton, Jason the unhappy hero of Hall Caine's "The Bondsman"; Don Cesar de Bazan, all have lived on the silver screen through his art.

Is it any wonder that he should be chosen to add Francois Villon to his notable list of impersonations?

J. Gordon Edwards, who has directed the Fox star in many of his great successes, held the megaphone in the filming of "If I Were King." To Mr. Edwards no expense is too great, no effort too exacting to be used in attaining the effects one has come to associate with his work.

Among other unusual sets used in screening "If I Were King" was a fac-simile, so far as possible, of the palace of Louis XI, King of France. More than an entire city block was used in creating this, for, besides the erection of the palace itself—more than 75 feet in height—a street was built with more than 50 houses lining both sides of it.

A landscape gardener

Planned and Laid Out

the gardens, where real grass and trees were used, while sculptors and experts in decorative art designed the statuary and emblematic motives.

To the layman, this great regard for detail might seem unnecessary; but Mr. Edwards contends that it is the little things which determine the artistic value of a production.



There's only one way to set out cabbage," explains Wallace Worsley, director of many Goldwyn picture successes, "and that's like this." Whereupon he proceeds to demonstrate



A nip of hay from the hand of his owner, Frank Lloyd, also a Goldwyn director, tastes mighty fine to Ben who helps do the heavy work on Mr. Lloyd's ranch near Los Angeles

Directors

At the right, Mr. and Mrs. Clarence Badger go over their new home with smiles of satisfaction at what they see. Mr. Badger in his working hours turns out feature pictures for Goldwyn



At Home

Below is D. W. Griffith, one of the four quarters of the United Artists Corporation. Nothing could look more comfortable than Mr. Griffith taking it easy on his improvised rustic settee. It's hard but roomy



“Pirate Gold”

By Herbert B. Crooker

PART IV

Synopsis of Preceding Chapters

Hoey (Ivanhoe) Tuttle has bought a map from an old sailor which discloses the whereabouts of a sunken treasure. He is assisted in his search by his father and Gabrielle, a girl whom he has fallen in love with. In his search he is constantly interrupted by Seibert and Kaidy, mysterious attackers. After getting the treasure away from these crooks a tug approaches and Lynch, the skipper, helps him with the gold, locking the crooks in the brig. After hearing the crooks' story Lynch has a change of heart and takes their side, drugging Hoey and his father, in order to secure the treasure for himself.

S EIBERT was in a rage. Hoey had tampered with his affairs long enough and now the opportunity had come to end it all. He loosened his grasp on the boy's throat only to renew his efforts with new vigor.

“Hey, cut that out!” shouted Lynch. “We don't want to have one of your favorite methods of murder staged aboard this packet. Leave it to me and I'll shanghai these boobies where they won't be no more bother.”

Reluctantly Seibert released the boy.

While Lynch was keeping Seibert

and Kaidy below decks his crew were busily engaged aft. Under the directions of the chief bo'sun they were quietly taking the gold from the towed dory and carefully depositing it in the hold of the pirate tugboat. Lynch saw no reason why he should not have the treasure to himself.

Seibert realized that Lynch was a man not to be trifled with.

“You are entitled to a third of the gold,” he generously offered.

“Gold? What do you mean?” Lynch asked innocently.

“Sure, the boat, aft, is full of it,” smiled Seibert. “Come on, I'll prove it to you.” They were interrupted by a deckhand.

“Steam is up, sir,” he said which meant that all the gold had been sneaked aboard the tug. A smile of satisfaction spread over Lynch's face.

“Very well,” he said, and turning to Seibert, “that bunk about gold rolls right off my knife. If there's any in that small-boat you kin have it all. I don't want nothin' to do with it.” Seibert was as well pleased. If “Lippy” wasn't wise to the facts it was no loss of his. He figured the best thing to do would be to cast off and get ashore before Lynch discovered his terrible error.

“Well, then,” he said, “Kaidy and I might as well pull ashore. Much obliged for getting us loose from these hicks.” And nudging Kaidy he proceeded up the ladder and both climbed into the supposed treasure boat. Lynch with a smile of satisfaction waved a farewell.

“Pretty soft, eh, chief?” grinned Kaidy as they pulled away from the departing tug. Seibert was not entirely satisfied. Lynch seemed too anxious to get him off the boat. He thought he could see smiles on the faces of the crew of the steaming craft. He examined one of the treasure boxes. It was empty! So was the next one.

“By God, Kaidy,” he snarled, “we've been tricked!”

Hoey was having a bad time of it. The drug which Lynch had put in his coffee was giving him the most ridiculous dreams. His father was also strangely affected. The elder Tuttle imagined himself climbing an endless ladder, the bags of gold over his back. As he finally reached the top he looked down and saw Seibert and Kaidy with axes chopping it from his base. With a crash the ladder came down, plunging him into oblivion.

Hoey's dream was most fantastic. He entered a huge hall where many people had gathered. Gabrielle approached him and mysteriously handed him a card. He read the words: “Constable Peabody requests the pleasure of your company at the hanging of Ivanhoe Tuttle.” Both he and Gabrielle laughed hysterically over the absurdity of it.

Then Seibert and Kaidy entered in spangles and tights; like acrobats. A trapeze dropped from the ceiling and they began an odd performance, ending with a jig. Hoey decided to show his prowess as a performer. He

sprang up and did a few gyrations on the cross bar and then began to swing himself. The trapeze was swinging so fast he couldn't stop it and the first thing he knew he was hurled from it through an open window out into the street. People crowded around him, laughing and pointing. Hoey examined himself and saw that he was minus shoes, pants and sox. He took to his heels, wondering how the absurdity had happened, and all became a blank.

Gabrielle was having a bad time of it. She could not understand the disappearance of Hoey. Constable Peabody was also trying to solve the mystery. Fearing Hoey had met with an accident, Gabrielle was making inquiries at the waterfront.

And now Mr. Harmon enters our story. Mr. Harmon was all bad; that is the best that can be said about him. He was a yacht owner, but his yacht was more than a pleasure craft. It had been the scene of many wild orgies. As Harmon paced the deck he saw a charming little bit of femininity approaching. This was something he had overlooked. He wondered where she had been all his life. It was Gabrielle.

“I am looking for a friend of mine,” she said. “He has mysteriously disappeared and I can't understand it.”

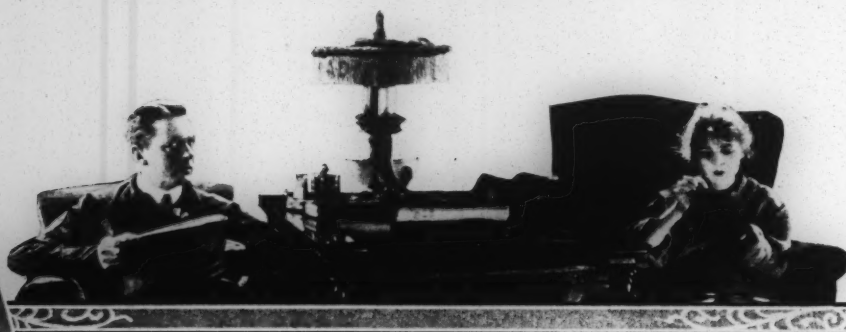
“You seem quite upset,” answered the man; “better come aboard and rest awhile.” His narrow eyes studied her voluptuously, from her

(Continued on page 310)



Hoey, the hero of Pathe's serial "Pirate Gold," lays Harmon low, only to

look up and find the chief engineer covering him with his automatic



"HAIRPINS"

Enid Bennett in Delightful Paramount Comedy

By C. Gardner Sullivan. Directed by Fred Niblo. Produced by Thomas H. Ince. Released by Paramount.
 Muriel Rossmore.....Enid Bennett
 Rex Rossmore.....Matt Moore
 Hal Gordon.....William Conklin
 Effie Wainwright.....Margaret Livingstone
 Mrs. Kent.....Grace Morse
 John Burman.....Al Filson
 The Maid.....Aggie Herring

Moralists, old-fashioned and modern, liberal-minded and provincial, here is a photoplay that will satisfy you all! Everyone is interested in getting on the "inside" of matrimonial maneuvering, of connubial skirmishes in the struggle for perfect happiness and understanding. Such is what the plot is constructed upon.

Matt Moore, who plays the irrational husband, is dissatisfied with his wife because she is a "human carpet-cleaner." He finds that she is too economical, that her personal appearance suffers too much from her

enthusiasm in trying to keep the expense of living down. She is entirely oblivious to her beautiful face.

He wants his wife to have class and pep. But does he tell her so? Not on your forty-two weeks consecutive run, he doesn't! Certainly he has a pretty stenographer, who meets his discontented eye of approval as to what a wife should look like; so he tells her his troubles. One day, Muriel (the wife) overhears her husband tell another man that his wife "wouldn't do;" that eventually he will tell her so and ask to be divorced.

Distraction and worse! Muriel rushes home. She determined to make herself over; to try and win back her husband by giving him exactly what he asks for. And she does it to more than perfection.

The acting of the entire cast is up to the Paramount mark. MARGOLIES.



Above, poor Matt Moore in "Hairpins" (Paramount) is thoroughly miserable, though he has just finished a good dinner, and all because Enid Bennett uses non-skid hairpins and doesn't care how she looks

At the top of the page, he isn't a bit happier though his book is a good one. She still looks like a country church mouse

But when she puts on an evening gown and dresses her hair as it is at the right, there couldn't be a happier husband than Matt

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"CROOKED STREETS"

Paramount Presents "Fair Ethel" in a Dark Plot

Adapted by Edith Kennedy from a story by Samuel Merwin. Directed by Paul Powell. Released by Paramount.

Gail Ellis.....Ethel Clayton
Rupert O'Dare.....Jack Holt
Lawrence Griswold.....Clyde Fillmore
Silas Griswold.....Clarence H. Geldart
Mrs. Griswold.....Josephine Crowell
Sailor Hugh.....Frederick Starr

When the wily "antiquarian," Silas Griswold, who smuggled opium in the pottery of "rare antiques" decided to employ a secretary, he yielded to his son's suggestions that a woman would be less suspicious of his real motives than a man, and reconciled himself to his son's choice of a bit of blond femininity by reasoning that blonds were less observing than brunettes.

But the particular blond in the case, Gail Ellis, played by one of Filmdom's blondest—Ethel Clayton—happened to be unusually observing. In fact, her power of observation had made her a member of Uncle Sam's Secret Service and had led her to see the "antiquarian's" advertisement for a secretary.

The "antiquarian's" quest for "relics" takes him into the tangled labyrinth of Shanghai's underworld, among its derelicts and demi-monde,

a trail that leads the little blond sleuth into a dangerous predicament, from which she is rescued by Rupert O'Dare, of the British Secret Service, played by the dashing Jack Holt, who was opportunely following the same trail.

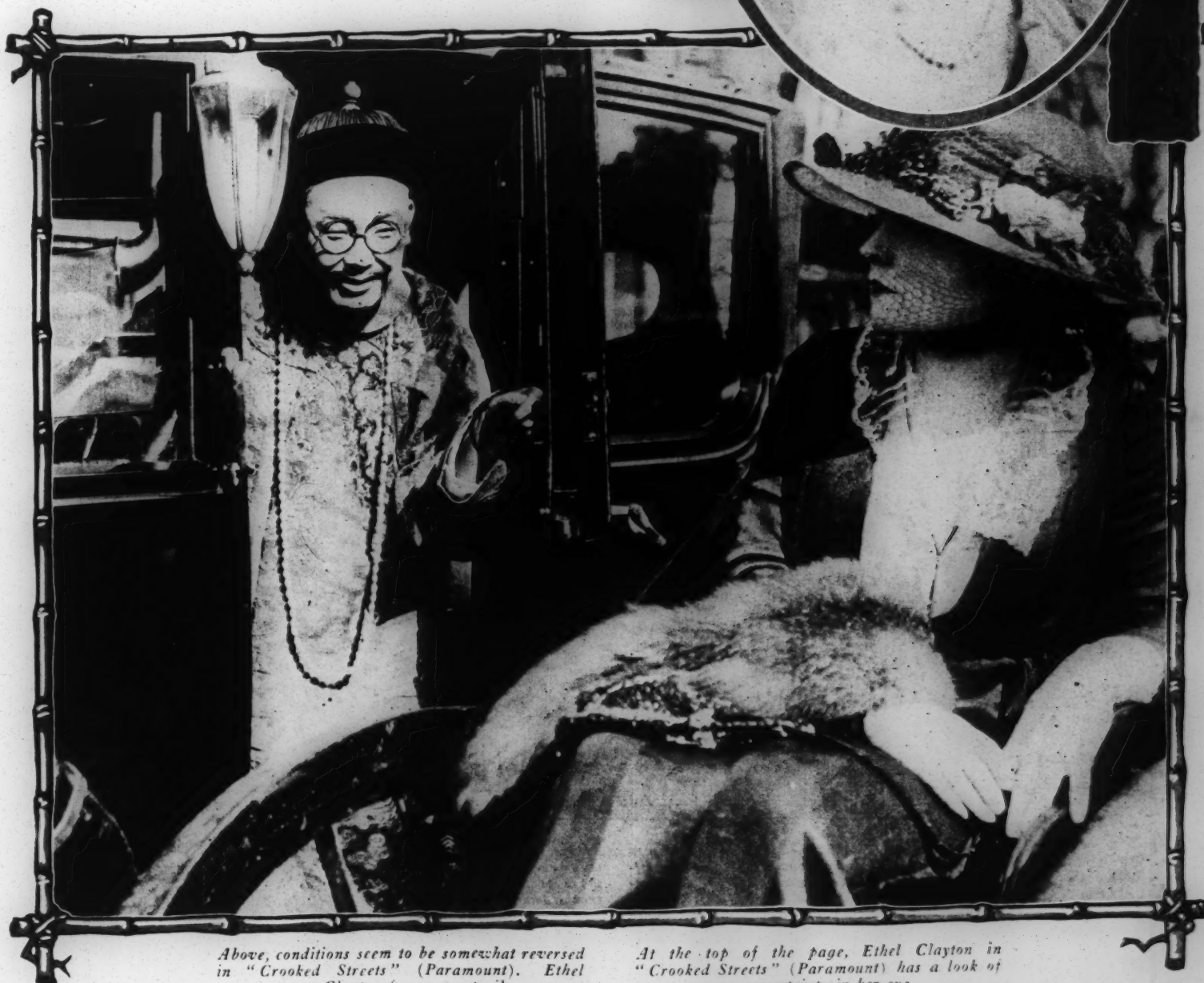
After many exciting experiences, including a four-round ring bout to decide to whom the fair lady shall fall—to a drunken French sailor or to our hero—Rupert O'Dare wins his fair rival sleuth, but not until after she had "beaten him to the game" with characteristic American speed.

Never has Ethel Clayton been more charming than in "Crooked Streets"; never has Jack Holt been more heroic, and never have these two stars been surrounded by a better company.

"Crooked Streets" would be interesting for its local types alone, for it gives close-up views of all types of the Chinese—male and female.

The settings and the general atmosphere of the picture have the feeling of authenticity about them, and the photography and the direction by Paul Powell add to this effect.

ELITA.



Above, conditions seem to be somewhat reversed in "Crooked Streets" (Paramount). Ethel Clayton faces new peril.

At the top of the page, Ethel Clayton in "Crooked Streets" (Paramount) has a look of uncertainty in her eye.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"A CUMBERLAND ROMANCE"

Mary Miles Minter Heroine of Realart Romance

Adapted by Charles Maigne from the novel by John Fox, Jr. Directed by Charles Maigne. Released by Realart.
 Easter Hicks.....Mary Miles Minter
 "Sherd" Raines.....Monte Blue
 Clayton.....John Bowers
 "Pap" Hicks.....Guy Oliver
 "Ma" Hicks.....Martha Mattox
 The "Mountain Bishop".....Robert Brower

Realart has adapted and produced John Fox's simple tale of the Kentucky hills, "A Mountain Europa" under the whimsical title, "A Cumberland Romance," starring Mary Miles Minter. It was noteworthy to see how the director had rewritten the story into the continuity, for the tale as it came out in book form would never please the picture loving public.

While the captions in the program and otherwise state that Mary Miles Minter is starred in the photoplay; she shares the top honors with Monte Blue, who with this picture, marks a new epoch in his histrionic career.

Who does not know the story of this widely known novel? It is the story of the 'furriner' out of the

East who comes into the hills to retrieve his fortune (and some say to forget a girl). There he meets the shy and primitive girl of the hills. He is attracted to her and between them there springs up a love or infatuation (they themselves do not know which) for each other. "Sherd" Raines, the girl's lover from childhood up, is rival to her affections.

It is only when he decides to be the girl's protector that she first realizes where her heart and head stand. But she is pledged to the 'furriner' and a pledge is a pledge to be carried out faithfully. When Pap, Easter's father, drunk, tries to shoot Clayton, "Sherd" shields him with his own body; but when Easter sees the danger of "Sherd" she runs forward to save him. When the smoke is cleared away Easter is on the floor, shot. In the original story she dies; but in the photoplay a happier ending ensues. Easter recovers and marries him she loves. Of course it is "Sherd."

MARGOLIES.



At the top of the page, little Mary Miles Minter is giving sure proof that wherever she is concerned there will be romance. It may not always be a Cumberland romance, as the title of her newest Realart picture has it, but those eyes spell one thing—trouble for some one

Above, Mary Miles Minter and John Bowers have a little conversation in "A Cumberland Romance" (Realart) and the betting is a hundred to one that it is something to do with love. Only the horse is listening in, so there's no way to decide the question

At the right, a smile is the only reaction Miss Minter gives to the sight of a gun that seems to mean business. She is a Kentucky girl and, according to tradition, the three things she knows best are guns, horses and moonshine. None of the latter is in evidence here

"WHAT WOMEN LOVE"

Annette Kellerman Does Great Work In Film

Story by Bernard McConville. Directed by Nate Watt. Produced by Sol. Lesser. Released via First National.
 Annabel Cotton.....Annette Kellerman
 James King Cotton.....Ralph Lewis
 Willie St. John.....Wheeler Oakman
 Jack Mortimer.....Carl Ullman
 Capt. Buck Nelson.....Walter Long
 Jose.....Bull Montana

There is a veritable cyclone of melodramatics in the newest of the Annette Kellerman films that was written by Bernard McConville and is presented to the movie fans by Sol Lesser by way of the First National's books. It's a story of love and adventure and a two-ply dash of comedy that has an American story produced under colorful conditions.

Miss Kellerman comes up to all expectations and naturally she is in the thickest of everything from swimming and diving to fighting foes that would do her physical harm.

Miss Kellerman not only holds up the dramatic work nicely but proves conclusively that her popularity via aquatic deeds was won upon its merit. Miss Kellerman is enabled to display her physical charms in the latest of abbreviated bathing suits while she also engages in some daring stunts that have her working

mightily hard to make the role of Annabel Cotton stand out.

While Miss Kellerman is the big, dominating card there is a strong supporting cast, with such names as Ralph Lewis, Wheeler Oakman, Carl Ullman, Walter Long and Bull Montana.

Miss Kellerman is seen as the lively young miss who is at home in the water and who loves to gambol upon the beach sands and the green lawns in the attire best suited for water antics. Of course there is a touch of humor through the Purity League and its reformers trying to make trouble for Miss Cotton.

There is much to hold and enthrall. Quite thrilling is the water stunts by Miss Kellerman who does some spectacular diving into rapids. There is another thrill when Miss Kellerman fights a drunken man under the surface line of deep water. Then there are fistic fights galore, Oakman against the lot.

There are some picturesque outdoor scenes as well as some melodramatic climaxes that keep the story running at high tension. VANCE.

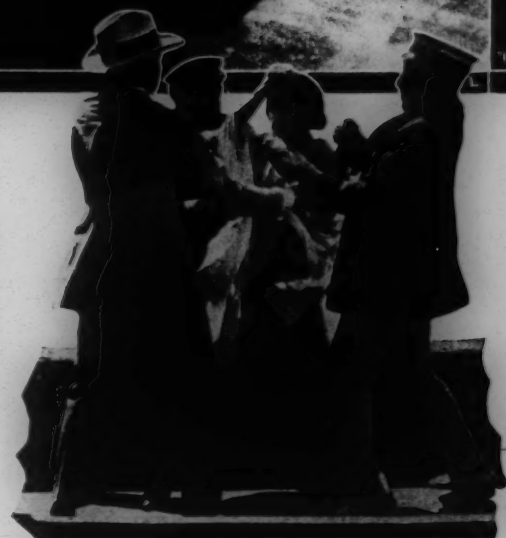


Annette Kellerman is a pretty tough adversary in a fight under the water, as the man in the above picture will testify

At the left, Miss Kellerman in "What Women Love" (First National) is somewhat peeved because the privacy of her own room has been violated. She is about to give a piece of her mind to the intruder

At the right, Wheeler Oakman has decided that, after all, the cavemen were right—so he sets about to kidnap the girl he wants. The girl happens to be Annette Kellerman and she puts up a stiff fight for her freedom

At the top of the page Annette Kellerman in "What Women Love" (First National) is demonstrating one of the things that most women love—a fight with a man



"UP IN MARY'S ATTIC"**Sparkling Comedy Presented by Fine Arts Pictures**

MaryEva Novak
 Jack Langford.....Harry Gribbon
 Jack, Jr.....Baby Virginia Stearns
 Professor Pennanink.....Al Michlesheld
 Waldo Pennanink.....Clifford Bowes
 The Vamp.....Edna Gregory
 Minnehaha.....Minnie herself
 Lena Genst.....Meta Sterling
 Teddy

Pretty girls, pep, barrels of fun, and an intriguing romance of college life form the basis of the entertainment in the comedy drama "Up in Mary's Attic."

The unique story provides an entertainment that is as unusual as it is interesting. Incident follows incident in rapid succession, providing thrills and action aplenty.

There is no slapstick, pie slinging, comedy cops, trick flivvers, clown policemen nor freak photography to distract from the romantic story

which leads through the pleasures, hardships and everyday life of a girl in college married to the gymnastic instructor and sought by the son of the principle of the school.

The girl, Mary by name, is left a valuable estate by her Uncle, who provides in his will that if she should marry before her twenty-first birthday the fortune should be turned over to charity. Waldo, son of the Principal of the school, backed by the fiendish desires of his father to win Mary's fortune, attempts to win her hand in matrimony, not knowing that she is already married.

The game of wits played by Mary and Jack against Waldo and his father provides the basis of an excellent story which is excellently portrayed.

KELLEY.



(Above) "Look me straight in the eye," says Jack to Mary in "Up in Mary's Attic" (Fine Arts), and tell me how you shrunk your stockings so!"

At the left, two flappers in "Up in Mary's Attic" (Fine Arts) engaged in flapping. At the right, one pair of shoulders bearing the weight of a heavy burden

At the top of the page, Mary and her baby smile just as happily as though they weren't the cause of all the trouble in "Up in Mary's Attic" (Fine Arts)



"THE CHORUS GIRL'S ROMANCE"

Viola Dana in a Most Original Metro Feature

Adapted by Percy Heath from a story by F. Scott Fitzgerald. Directed by William C. Dowlan. Released by Metro.
 Marcia Meadows.....Viola Dana
 Horace Tarbox.....Gareth Hughes
 Steve Reynolds.....Phil Ainsworth
 P. P. Anderson.....William Quinn
 Betty Darrell.....Jerre Sundin
 Fred Ward.....Sidney De Grey
 Jose Brasswine.....Lawrence Grant
 Charlie Moon.....Tom Gallery
 Dr. Tarbox.....Edward Jobson
 F. W. Jordan.....Martyn Best
 Aunt Emma.....Anna Shaefer
 Miss Wilson.....Dorothy Gordon
 Prof. Dillinger.....Wm. Mong

Originality, that rarest of all qualities in motion picture stories, is the outstanding feature of "The Chorus Girl's Romance" in which Metro is presenting the sprightly Viola Dana and a cast of uniform excellence. To F. Scott Fitzgerald, the author of the original story from which the picture was adapted, must be given a large share of the credit for the general merit of the production, though of course a cast which includes besides the star, Gareth Hughes and Tom Gallery and others equally popular, speaks for itself.

The story opens when a Yale student plans to horrify his bespectacled cousin, Horace, by having a chorus girl in his room when he comes home. The plan works very well except that Horace and the girl are immediately attracted to each other, though poor Horace cannot quite reconcile himself to her shimmying shoulders before the footlights.

However, much to everybody's surprise, they are married. Horace's father is deeply disappointed and sails for Europe without making any financial arrangements for his son. So

Horace determines to make a fortune by a great book he is planning to write. In the meantime, however, they must live. He gets a job, but his scholarliness loses it for him, and his wife goes back to her dancing.

One night as she is leaving the theater, a former admirer insults her, and in trying to defend his wife, poor Horace is beaten to a pulp. This Mrs. Horace cannot stand for, so she sends Horace to a gymnasium where he works like a Trojan and eventually develops such strength and skill that he is offered a job as a trapeze performer.

Of course he refuses haughtily, because there is his book. But the publishers are not so keen about the book as Horace had hoped and it comes back with a neat rejection slip. To make matters worse, Mrs. Horace announces that an addition to the family is soon to be expected, and money must be forthcoming. So in desperation Horace becomes a trapeze performer.

Mrs. Horace, having plenty of time and inspiration starts writing her diary in slang, and eventually it is published with great success. When the baby is born, Horace's father returns from Europe and finds conditions very much changed.

Instead of his son making a fortune as a writer while his wife cavorts before the footlights, it is the wife who is the literary genius while Horace does the cavorting. But everybody is happy and so nothing else matters.

KELLEY.

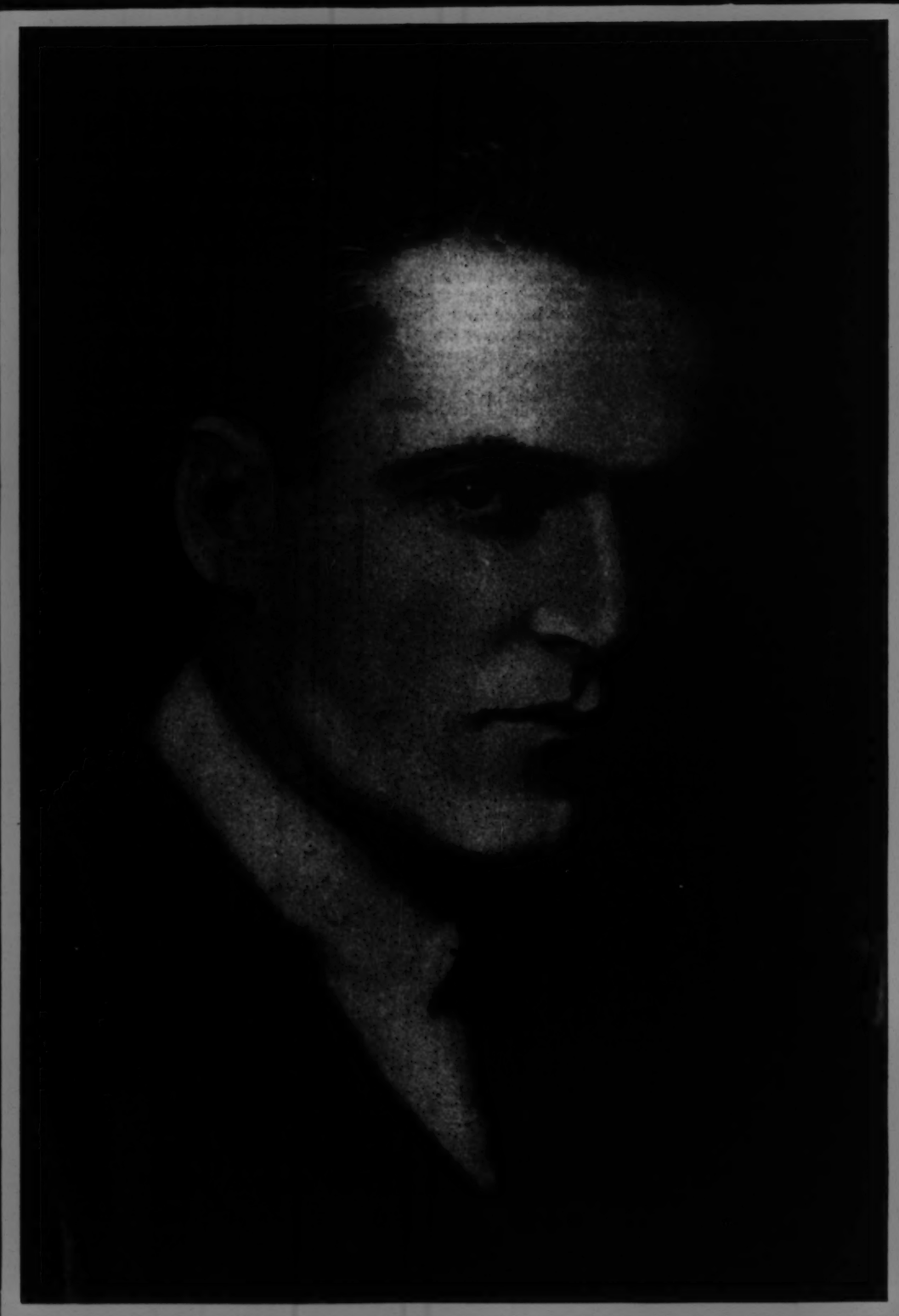
Below, Viola Dana in "The Chorus Girl's Romance" (Metro), doesn't open the door very wide to receive her caller



Viola Dana in "The Chorus Girl's Romance" (Metro), puts her foot on her dressing table in order to fix her garter. When she finds it isn't there she fixes the place where it ought to be

At the right, Mr. and Mrs. Horace look with amazement at their offspring and can hardly believe it is theirs





MARSHALL NEILAN

*Who has made an enviable reputation for himself as director
of his own productions "The River's End," "Don't Ever
Marry" and "Go and Get It," released by
First National*

THE WEEK'S BROADWAY PICTURE SHOWS

THE RIALTO Romantic Picture and Music on Program

"Parent of golden dreams! Romance!" wrote Byron. And that 'conqueror of hearts and sport of destiny' knew well of what he spoke when he wrote it.

Romance, in a simple tale of primitive hearts and rich, red blood plays a big part in the Rialto program this week. "Mary Miles Minter," in "A Cumberland Romance" produced by Realart adapted from the novel "A Mountain Europa" by John Fox Jr. is the feature. It is a story of sentiment and sobs and smiles, highly entertaining and convincing in its story. A picture that will make one wonder how quickly the time can pass.

The Overture conducted by *Hugo Riesenfeld* and *Lion Vanderheim* is *La Gazza Ladra* by Gioacchina Antonio Rossini. It is one of twenty masterpieces which that admirable composer wrote in the most notable period of his life. It was in fitting harmony with the rest of the program.

For *All Eternity*, a song of Angelo Mascheroni, of much fame, sung by *Mary Fabian*, soprano, was ordinary and not of particular merit.

A trumpet solo, *I Hear You Calling Me*, by Charles Marshall (and who does not know of this song) was exceptionally good. It was played by *Joseph Alessi*. The organ solo, *Concert Overture in C Minor*, by Alfred Hollins, played by *Frank Stewart Adams* finished up the musical program.

A Sunshine Comedy, "Ten Nights Without a Bar Room," is a farce with so many laughs that there is no room for a smile; it is one joyous, hilarious chuckle from the start to the finish.

The Rialto Magazine with its choice selections from the various news reels finished up the program. An added feature that will be a weekly attraction beginning this week and drawn especially and exclusively for the Rialto, Rivoli and Criterion Theaters, is a short reel of cartoons drawn by 'Marcus' the cartoonist of the New York Times.

MARGOLIES.

THE RIVOLI

Brilliant Program Runs Gamut of Human Emotions

To hear the Rivoli Orchestral Ensemble interpret Auber's Overture, "Masaniello," is to feel in a measure the spirit of fury that inspired the French revolution. The intricate themes are handled with a realism that proclaims the guidance of a master of the baton and that enables the student of music to give full rein to his imagination.

After the wild unrest of the overture, a Paramount-Post Nature Scenic, entitled "The Alchemy of Winter," leads into a vast calm of snow-clad wilderness.

From the snowy heights to the scene of "Pierrot's Dream," a dance fantasy, is merely a matter of a fade-out and the parting of black velvet curtains that reveal a moonlight scene of vivid beauty. Pierrot, played by *Paul Osgood*, tired of serenading the moon with the melody of his

Romance Reigns at Rialto—Fine and Varied Program at Rivoli—Annette Kellerman Feature at Strand—Novelties on Capitol Program

guitar, pauses on a bridge to rest and drink in the beauty of the night. Slumber overtakes him and he dreams that the crescent-shaped moon becomes a fairy ship that sails down to earth with a fairy passenger. The fairy, played by *May Kitchens*, dances for Pierrot's amusement until Pierrot succumbs to the spell of the dance and the fairy's charm and joins her in a dance revel. But like all beautiful dreams, Pierrot's dream comes to an end. The exquisite fairy, clad in a filmy cloud of pink and silver, sails back to the sky and Pierrot awakens to a regretful reality.

Just to remind us that we were still on the material earth, the Rivoli Pictorial gave us glimpses of the American Boy Scouts abroad; the first ship to Germany since the war; the excitement of motorcycle races; Yokohama's newest playground for young Japs; a sure way to reduce and views of political aspirants and activities.

new type of comedy, played by *Eddie Burns*.

The Rivoli organ then rather dolefully reminded us that even the best of shows must come to an end, but tried to make amends by a very nicely played solo of Callaert's "Grand Choeur."

THE STRAND

Annette Kellerman Film a Drawing Card

New York knows *Annette Kellerman*. She has a popularity that is unquestionably apparent at the Strand this week, where her latest film "What Women Love" (First National) is the principal attraction. In the newest subject *Miss Kellerman* does not disappoint. She not only shows off her shapely outlines to good advantage, but does innumerable stunts in the water and out and engages in some perilous work that would make *Pearl White* and *Doug*

mental numbers, for the Strand Topical Review. The vocal part of the program was capably taken care of by *John Hart*, baritone, who offered *Bottom Of The Sea* as a prologue to the *Kellerman* picture.

After the big picture, the Strand had a pleasing number in the vocal-instrumental arrangement of "Fiddle And I" (Weathersby-Goodeve) that had *Lois Bennett* singing and special accompaniment by *A. Briglio*, violinist, and *Anna De Milita*, harpist. The number was staged adequately and *Miss Bennett* sang so that the words were understandable.

A film comedy released by Universal entitled "His Master's Breath," that was made by the Century Company, with *Brownie*, the dog, the most important actor in the proceedings.

The organ solo, entitled "Narcissus" (Nevin) was played excellently by *Herbert Sisson*. VANCE.

THE CAPITOL

Czibalom Cadenza Proves Pleasing Novelty

When the Capitol Theater orchestra started its opening number Sunday afternoon, a czibalom cadenza was introduced and it proved an undeniably pleasing feature. The quaint music of the czibalom was brought out in harmonious fullness, with the cadenza being an impressionable part of the playing of the Thirteenth Hungarian Rhapsody (Liszt) by the orchestra.

Nathaniel Finston was missing from his accustomed orchestral stand and directing the Capitol musicians was *Erno Rapee* who not only arranged the Hungarian Rhapsody but gave it a masterly interpretation by the orchestra, *Rapee* directing with feeling and expression. The Liszt music made a fine impression and there was applause for *Rapee* and the orchestra at the close. The czibalom playing by *Bela Nyari* was both novel and entertaining.

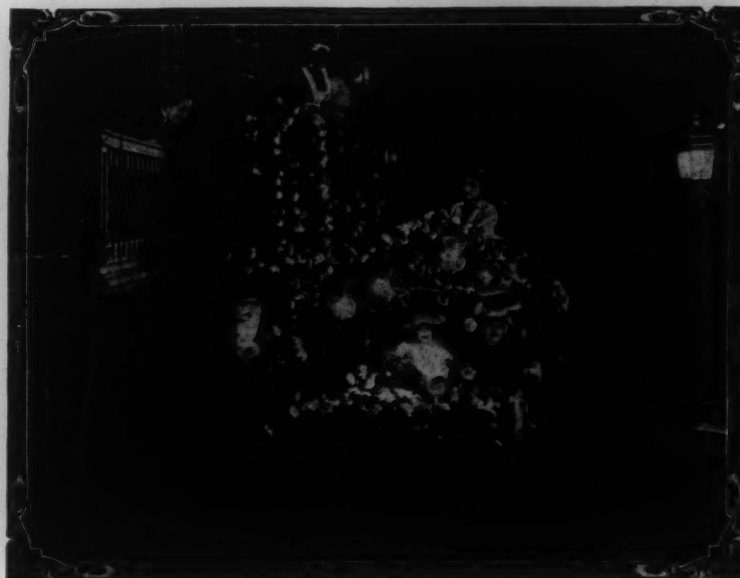
The orchestra also played a beautiful accompaniment to the Scarf Dance that was offered by a quartette of the Capitol's terpsichorean artists. The *Scarf Dance* (Chaminade) was arranged by *Alexander Cumansky*, ballet master of the Capitol.

When the Capitol News was being shown, the orchestra played lively and timely airs befitting the scenes and added musical environment that was appreciated.

Just prior to the presentation of the main film feature, "The Devil's Pass Key" (Universal-Jewel) a decided novelty was offered in *Carnaval* (Felix Foudrain) that was colorful and impressive. Members of the Capitol ensemble, male and female, attired in gay carnival garb, displayed picturesque animation to musical accompaniment, while *Bertram Peacock* appearing in Satanic garb, appeared at the side of the stage and sang a characteristic number apropos of the following exhibition of the "Devil's Pass Key." The ensemble was in charge of *William Axt* and gave a splendid start for the big film.

Following the *Van Stroeheim* picture, *Arthur Depew* offered a march entitled *Naaman* (Michael Costa).

VANCE.



A Venetian street scene built in Famous Players-Lasky studio

in New York for Elsie Ferguson in "A Society Exile"

Quite the anthesis of things political was the thrill awaiting the audience in the form of the "Arioso" from "Pagliacci," sung by *Cesare Nesi*, tenor, with the ardor of genuine feeling.

But it was not the intention of the Rivoli management that we should remain in a pensive mood. *Bryant Washburn*, in a modern version of "What Happened to Jones," was there, in film person, to make us laugh.

Somehow we never associated *Frederick Stahlberg's* exquisite *Nocturne* with a horn, but we learned that a "brass" can interpret sentiment quite as well as a string instrument, from *Luciano Nava's* horn solo at the *Nocturne*.

Then a Christie Comedy, "Out for the Night," introduced us to a brand

Fairbanks turn green with envy. She is full of action all the way and in that thrilling period where she displays her wonderful diving skill does work that is not offered in the other films with aquatic atmosphere. And everything she does is done in the impressionable characteristic *Kellerman* way.

There is every reason to believe that *Miss Kellerman's* picture will prove an unquestioned drawing card and her work is well worth the price of admission.

While the *Kellerman* picture stands out as the real feature there are numbers on the program that help round out a pleasant afternoon's entertainment. The Strand Symphony Orchestra played selections from *Pinafore* and played special music, a medley of topical songs and instru-

Hope Hampton



*Whose Next Stellar film, from a Story Especially Written
for her by Sidney Toler, is being personally directed by*

Maurice Tourneur

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Chaplin Comedy Finished—Locklear's Death a Shock—Hernandez a Baseball Fan—Colleen Moore on Another Vacation

BELIEVE it or not but *Charlie Chaplin* has finished his latest comedy. We haven't *Charlie's* word for it, but we got word from someone else in the studio. The comedy has been one year in the making, and if time has anything to do with it, the picture ought to be good. But you never can tell!

Jesse Lasky came home the other day. He was all puffed up over the fact he signed England's best writers. Things are hummin' around the *Lasky* lot, too.

From now on *Tony Moreno's* serials should be extra good. He's going to direct them himself.

Mary MacLaren has hied herself to New York.

Frederic Sullivan—he's one of the **Oldest Directors**

in the game—is back at *Christie* after making a special for *Col. Bill Selig*. It was an animal comedy with lots of "dears."

Speaking of deer, *Bill Farnum* forgot his tuna fishing long enough to chase a few bucks. It's needless to say that *Bill* got the limit.

Motion pictures haven't entirely captured Los Angeles yet. Figures just made public show that *Guy Bates Post* did the biggest week of his recent tour in Los Angeles at the *Mason Opera House*. Receipts for the week totaled \$20,472. This beat *Chicago* by seven hundred dollars. But that's not all. *Raymond Hitchcock* also did the biggest week here when he played at the *Mason*.

Ormer Locklear's untimely death was

A Big Shock

to film land. *Locklear* was a popular chap and was always entertaining his picture friends.

Benjamin A. Prager, president of the *Mayflower Photoplay Corporation*, is here to supervise feature productions.

Oliver Morosco is due to arrive shortly. It is rumored that on his arrival production on first of the *Morosco* films will begin.

Speaking of arrivals, *Mr. and Mrs. Mary Pickford* are here, and they've started to work at *Brunton*. But they haven't said just what they're going to do. It's still a mystery whether *Doug* and *Mary* are going to appear together or not.

George Hernandez is an honest-to-goodness baseball fan. Out at *Goldwyn's* they were running off "Just out of College" in the projection room. *Hernandez* was one of the on-lookers. They story progressed

Until the Baseball Game

and then *Hernandez* cut loose. "Swat the pill," shrieked *Hernandez*.

"For the love of Mike, sit down," said *Jack Pickford*, who was sitting behind him.

"Shut up!" *Hernandez* replied.

"Can't a fellow root at a ball game?" "This is no baseball game this is a projection room." Then *Hernandez* realized that he was only watching a motion picture.

"By gosh," *Hernandez* said, "I thought I was in the grandstand."

Will Rogers is on a visit to *Cheyenne, Wyoming*, to attend a big rodeo. In the meantime, *Director Clarence*

Badger is up San Francisco way hunting locations for *Roger's* next.

This movie life is getting greater every day. The latest is the seventy-five foot kiss. How do they do it? It's like this. *Rudolph Valentino*, playing in *Metro's* production of "The Horsemen of the Apocalypse," was told by *Director Rex Ingram* to kiss

The Castilian Beauty

until he said halt. *Valentino* started in and he kept it up while the cameraman turned seventy-five feet. When it was over, *Valentino* said: "Now, don't you think we ought to rehearse it and get it a little more nearly perfect?" *Rex Ingram* said: "You're excused."

Buster Keaton is vacationing at *Coronado*.

Mildred Davis thought she would

One thing is certain, it doesn't cost *Doraldina* a lot of money

For Her Clothes

in "Passion Fruit." Silver threads and bits of straw are all the dancer wears.

This is supposed to be a pun, or something. *David H. Thompson* has suggested to *Rex Ingram* that he use a whip instead of a megaphone in directing "The Four Horsemen."

Seventeen wedding veils for one ceremony is the record set by *Irene Rich*, who has been playing the part of the bride in "Stop Thief." Throughout the picture *Miss Rich* has but one gown—her wedding one. The gown stood the strain of the rapid action in the farce, but the delicate tulle veil was a different matter. One caught fire from a nearby cigarette, one became snarled around



A glimpse of the property room at the Famous Players-Lasky studios

in Hollywood, contains everything from brass beds to garden urns

take an airplane ride, but when the sky pilot asked her to sign a slip releasing the aviation company from all responsibility, the actress' enthusiasm for airplaning died rather suddenly. Now *Mildred* is satisfied to ride in her gasoline buggy.

Colleen Moore has just gone on another vacation. This is about the sixth one this year, and her press agent has the nerve to say that

This Current Vacation

is the first in six months.

Delores Lopez, scenarist, has been signed to turn out original stories for *La Carmen Productions*.

Wanted, by *Director Claude Barber*, a beautiful actress who can operate a farm tractor. *Barber* is still looking for the heroine.

George L. Cox has severed his connections as director with the *American Film Company* and has moved down from *Santa Barbara*.

week enrolled in a Los Angeles night school, where he and a French baker are running

Neck and Neck

in the race to learn English.

During the recent gasoline shortage in Los Angeles, when most of the stars sat in their clubs and cursed the situation, *Monroe Salisbury* got a fine lot of exercise and proved himself a good sport by riding around town on one of his high-stepping Arabian horses.

"Ethan of the Mountain" will be *Monroe Salisbury's* second independent starring vehicle. The story was purchased by the star-producer from *Sarah Waters*, a well known magazine writer, and will show the star in an entirely new type of out-door role.

Brick-throwing in a comedy scene at the studios in Hollywood where *Buster Keaton* comedies are produced for distribution through *Metro* cost that star a fractured rib. *Buster* has the titular role in "Convict 13," his latest comedy-in-the-making and needless to state,

There Are Times

when the action becomes fast and heated. Although *Buster* got off easily during the early part of the day—his fellow actors being careful when they swung and let go of bricks, rocks and other implements, to aim only at his head—one fellow's aim was bad; he heaved a young boulder which cracked a rib.

Helene Chadwick has returned to the *Goldwyn* studio in California after a short visit to New York City. Most of her time was spent in the shops, as she has a heavy schedule of plays in which she will appear and she was buying costumes for them. As *Miss Chadwick* plays a wide variety of parts, shopping for her professional wardrobe is not an easy matter.

Virginia Warwick, a former

Bathing Beauty

has been selected by *Rex Ingram* to enact the part of *Chichi*, the little Spanish girl in "The Four Horsemen of the Apocalypse." This is *Miss Warwick's* first dramatic role and *Mr. Ingram* is highly pleased with her work.

That the *Rockett* brothers intend to make a sumptuous production of their first picture, "Truant Husbands," by *Albert Payson Terhune*, is indicated by the cast which is being assembled and by the announcement that *Betty Blythe* has been secured for the leading role. The producers believe that *Miss Blythe* has created a significant vogue for herself during the few years she has been before the public and that her aristocratic beauty is particularly suited to the part in "Truant Husbands."

Viola Dana has purchased a Cadillac sedan which almost caused a stampede the first time she drove it to the *Metro* studio. The car is of the latest model

With a Special Body

finished in dark blue. *Miss Dana* has been awaiting its arrival for several months and fortunately it came while she was between pictures so she can get the real enjoyment out of it.

SCREEN NEWS OF THE WEEK

SCARCITY OF PLAYERS ABROAD Europe Looks Upon America to Supply Majority of Motion Pictures

THE French movie world lost heavily in personnel in the great war. Some of its most popular actors never came out of the war or if they came out they were wounded so severely that they could not engage again in their work. France must therefore look to America for its movie players for at least a year.

England and Italy have fared like France, they have suffered in the reel world and in all these countries there is a scarcity of male players for the cinema, America is therefore looked upon for the present at least to supply what the war has robbed the three great European nations of.

Germany is not yet, and will not be for some years to come a great movie nation—she lost heavily in

players by the war—and even if she imported films from America her populace is too prejudiced today to patronize a theater showing these photoplays. Austria is virtually out of the business—only her big Vienna theaters show the reels and they are still mainly of war subjects—no photoplays. So there is a big field in Europe during the next twelve months for the American film and as the English and French become more and more acquainted with American life, which the photoplay will lead them to do, the reel made on this side of the water will increase in popularity—at least until the home-made picture becomes as before the war the foreign cinemas' sole production. But this condition will not develop soon.

Stoll May Succeed Roosevelt

A special message from Washington says that Capt. Frederick F. Stoll is prominently mentioned as the next Assistant Secretary of the Navy. Captain Stoll, who was, under the Cleveland Administration, superintendent of deliveries at the Chicago post office, and whose service to the Democratic party has been notable for many years, is president of the United States Photoplay Corporation, now producing "Determination" at the company's studio in Grantwood, N. J.

Lottie Pickford Sues for Divorce

Legal steps to secure a divorce for Lottie Pickford Rupp, motion picture star and sister of Mary, from her husband, A. G. Rupp, New York stock broker, have been taken by attorneys in Los Angeles. Desertion and non-support were cited as causes of the action.

The action is the second attempt of Miss Pickford to secure a divorce. A suit filed last December was dropped before it came to trial.

To Publish Scenarios

It will soon be possible to read the scenarios of one's favorite motion pictures, according to Jesse L. Lasky, who announces that the scenarios of the principal Paramount Pictures are to be published in book form. Many of the future works of Sir James M. Barrie, H. G. Wells, Arnold Bennett and other authors and playwrights who have contracted to write directly for the Paramount screen, will also be available in printed form.

Now a Fox Star

Louise Lovely has been elevated to the ranks of Fox stars. Her first part in a Fox film was given to Miss Lovely in "The Man Hunter," in which William Farnum was the star. In this she proved so delightful a foil to the stalwart Farnum that she later was selected for other similar roles opposite Farnum, which brought her high honors.

Wally Van's Plans

Wally Van, who directed the serial film, "The Evil Eye," has returned from the Pacific Coast and announces plans for an independent company.

Seitz in Spain

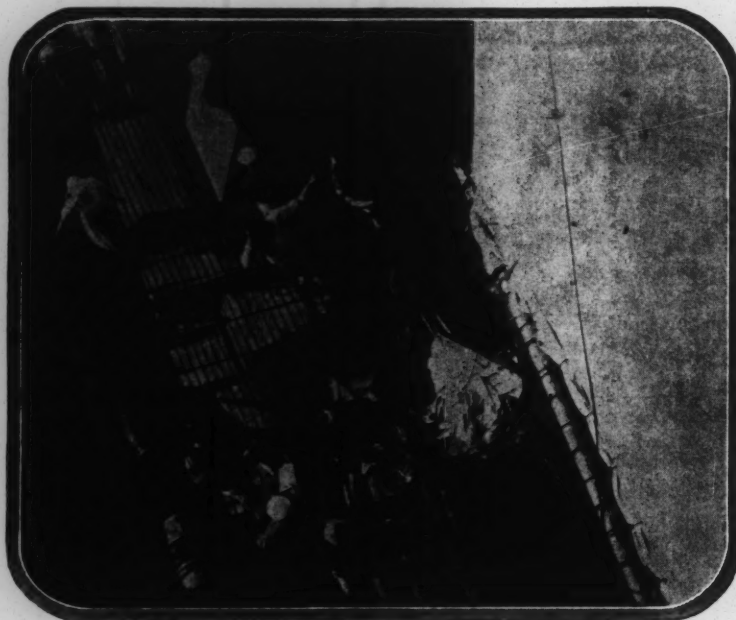
A cablegram received at the Seitz Studio, in New York from George B. Seitz, now in Spain, producing a feature in which he will co-star with June Caprice, announced the safe arrival of the company at Gibraltar on July 19. In the company with Mr. Seitz are Miss Caprice, Marguerite Courtot, and others.

May Go Into Pictures

Leo Donnelly, who originated one of the principal roles in "Too Many Blondes," and has been doing well with a business proposition in New York circles, has an offer to return to the A. H. Woods fold and also has two offers to do comedy work in pictures.

Working on "Determination"

Studio work is being rushed upon the new Captain Stoll feature, entitled "Determination," that has an all-star cast that was supplied through the John J. Livingston offices. Some new, big and novel scenes have been outlined for the Stoll picture.



How the filming of Goldwyn's "Black Pearl" looked to an adventurous photographer on the mast above

Washburn's First Independent Film

"The Road to London," by David Skaats Foster, is the first photoplay in which Bryant Washburn will appear as an independent star in association with Lee A. Ochs. It will be filmed in Europe and will have an all-English cast with the exception of Mr. Washburn.

Cast of Dwan's Sixth

"The Sin of Martha Queed" is the sixth and last of Allan Dwan's features that will be presented by Mayflower. "The Sin of Martha Queed" is an original story by Dwan dealing with a rugged, primitive mountain people. In the cast are Mary Thurman, George Hackathorn, Joseph Dowling and Frank Campeau.

Arbuckle Starts "Brewster's Millions"

Roscoe (Fatty) Arbuckle, Paramount comedy star, has started work on "Brewster's Millions" under Joseph Henabery's direction. He has Betty Ross Clark as his leading woman again. She worked in that capacity in "The Traveling Salesman."

Another Serial by Select

A fifteen-episode serial featuring Ben Wilson and Neva Gerber, has been announced for early distribution by Select Pictures. This serial, which is in the sensational mystery class, is the second under the banner of Selznick Enterprises and follows the release of the final episode of "The Whirlwind," which was distributed by Republic.

IS THAT SO!

Thomas Meighan, Paramount star, has completed "The Frontier of the Stars," which he has been making under the direction of Charles Maigne at the Famous Players-Lasky Eastern studios and left Monday for California, where he will start work on "Easy Street."

Arthur Guy Empey, president of Guy Empey Productions, departed August 1 for the South to choose locations for forthcoming productions.

Sylvia Breamer, First National Star now in California, under the direction of Sidney A. Franklin, has left for San Francisco and Sacramento to take a lot of river and boat scenes in connection with "Parrott & Company," the screen version of Harold McGrath's novel.

Mrs. Morgan Belmont, of New York and Newport, the first American society woman to appear in Motion pictures, will be seen in D. W. Griffith's production of "Way Down East," which will open at the Forty-Fourth Street Theater, New York, this month.

Eugene O'Brien, the Selznick star, is spending the month of August with his mother, Mrs. William Jay, at Bar Harbor, Me.

Ben Garetson, who recently came to New York from Chicago to take charge of the Department of Advertising and Publicity for Guy Empey Productions, was guest of honor at a dinner last Friday given by former newspaper associates of Kansas City, Denver, St. Louis and Chicago who are now employed on various New York dailies.

Edward Sutherland has been engaged for "The Witching Hour," which William Desmond Taylor is filming for Realart.

Templar Saxe has been engaged to play the part of the Commodore in the Metro production of "Polly With a Past," in which Ina Claire is being starred.

Change Film Titles

The titles of two forthcoming Selznick productions scheduled for release in the fall, namely, "The Thug," starring Eugene O'Brien, and "The Poor Simp," starring Owen Moore, have been changed. "The Thug" has been changed to "The Wonderful Chance," and "The Poor Simp" has been named "Love Is An Awful Thing."

Rogers Attends Rodeo

While Director Clarence Badger is in San Francisco finding suitable locations for Will Rogers' next picture, "The Guile of Woman," the noted lariat throwing comedian has gone to Cheyenne, Wyoming, to attend the big rodeo there.

Sylvia Breamer in "Athalie"

Sylvia Breamer, now in California under the direction of Sidney A. Franklin, will have her first release under the First National banner in "Athalie," the story by Robert W. Chambers which will be shown to the public on or about Sept. 27. The picture will probably be re-titled.

SCREEN NEWS OF THE WEEK

SPIROGRAPH MACHINE READY

Charles Urban's New Invention a Revelation

THE Spirograph is ready. After years of study, experiment and inventing, Charles Urban, the well-known New York picture man, and the originator of the Urban process of producing all colors in their natural form, has turned out the Spirograph, a miniature motion picture machine that will permit a boy or girl to operate, and which will show animated film in every home and school in the land.

A representative of the DRAMATIC MIRROR saw a thorough demonstration of the tiny instrument last week in the New York projection room of the Urban offices, and it bids fair to prove a revelation in every sense of the word.

The Spirograph is in spiral form and the film is made in the form of a talking machine record. It not only looks practical and logical in every way, but it proves that the home folks can now sit by their own firesides and enjoy a full picture show by the operation of the Spirograph. It has a special attachment whereby in broad daylight the machine can be so operated that stereopticon views may be obtained. In fact when the machine has stopped

there is a "still" that has its many advantages. A quick turn of the crank and the "still" becomes just as animated as the most complete film exhibition.

There is no limit to the possibilities of the Spirograph, which can be used by police departments in running down criminals, schools and libraries in conducting pictorial lessons or maintaining records for reference and research work; lecturers, traveling salesmen, instructors, preachers, lawyers, dentists, doctors, merchants, stock brokers, building promoters, real estate dealers, railroads, national, state and civic bodies, et cetera, will find in the Spirograph a valuable aid in a thousand ways.

The Urban offices are getting ready to turn loose the machine upon the public, with the plan to operate a circulation Spirograph library whereby records may be exchanged after the fashion of exchanging books in the libraries. The cost of a Spirograph and its maintenance is not as much as one would imagine. The Spirograph is going to prove a countrywide revelation.

Templar Saxe Writes Scenario

Just preceding his departure for the South to select locations for forthcoming releases of the Guy Empey Productions, Arthur Guy Empey, its president, announced that the second of the series of comedy-dramas to be released by his organization will be "A Long Distance Hero," by Templar Saxe, whose work, heretofore, has been confined largely to the screen as a character actor. Florence Martin, who played opposite Mr. Empey in "The Undercurrent" and "Oil" will have the feminine lead in "A Long Distance Hero" and Mr. Saxe, himself, will have the chief character part.

New Fox Special

"The Face at Your Window," is the title of a William Fox special all-star feature which is to be released shortly. The cast includes Gina Rely, a Parisian actress who came to America specially to play in this picture; Earl Metcalf, Diana Allen, Frank Farrington, William Corbett, Edward Roseman, Robert Cummings, William McEwen and Henry Armetta. Richard Stanton is the director.

Viola Dana Staggers Under Evening Gown

There is a problem for the mathematicians in connection with one specimen that occupies a quite prominent place in Viola Dana's latest assortment of gowns.

While style creators are proclaiming a twelve ounce limit on the weight of the ideal outfit for milady, the piquant Metro star is wearing an evening gown that reminds one of the burden-bearing of an armored knight.

Reduced to the language of the scales, star and costume may be catalogued in this way: Miss Dana, 98 pounds; evening gown, 13 pounds; pumps and other garments, 1½ pounds; total, 112½ pounds.

The weight of the Dana creation is the more unusual, since it is a sleeveless, backless, trainless evening gown—a jet garment that required but two yards of material. The skirt is of the economical variety and the waist is even more so.

It will serve as one of a long list of daring sartorial creations that the star has designed to be worn in her forthcoming Metro production, "Blackmail."

Niblo to Direct Fairbanks

When Douglas Fairbanks and Mary Pickford left for California last week, they were accompanied by Fred Niblo and Enid Bennett. Mr. Niblo and Miss Bennett came East several weeks to make arrangements for releasing Niblo Specials, but an offer was made to Niblo that he act as director for Fairbanks and the proposition was accepted. Miss Bennett will probably head her own company as originally planned.

Jewel Carmen Lives on Yacht

Jewel Carmen who recently completed her picture "Out of the Darkness" has beaten the high rent problem. She has a yacht on which she lives at the foot of 72nd street.

Constance Talmadge Next

Joseph M. Schenk has purchased "The Chessboard," a short story by Madeline Sharp, for Constance Talmadge's next picture, to follow "Good References." The name of the magazine story has been changed to "Dangerous Business," and R. William Neill, is now directing Constance in this picture. Kenneth Harlan and George Fawcett will be seen in the principal roles in support of Miss Talmadge, and Matilda Brundage, Nina Cassavant, Florida Kingsley and Jack Raymond complete the cast.

Vitagraph's "All Woman" Feature

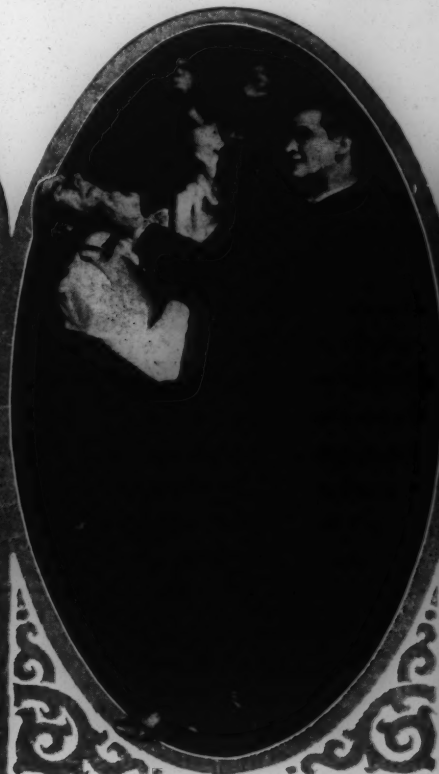
A novelty in motion picture production, the first all woman feature ever undertaken, has been started by the Vitagraph Company when Mrs. L. Case Russell began making the continuity for the film version of "Cousin Kate," the stage success by Hubert Henry Davies in which Ethel Barrymore appeared several years ago. Alice Joyce will be starred in the production and Mrs. Sidney Drew will do the directing.

Metro's First Americanization Film

"Strangers, Beware!" the first of a series of patriotic productions to be made by Metro in the Americanization campaign of the Motion Picture Producers' Association, has been completed so far as camera work is concerned.

The picture, which is in one reel, was directed by Smythe Addison. Julia Burnham wrote the continuity, and the cast includes Mary Beaton, Dora Lardner, Fanny Cogan, Harry Banister and Arthur Earle.

(Below) Constance Talmadge in "The Perfect Woman" (First National) fails to intrigue Charles Meredith with her beauty. In the oval, William Russell lands a nice wallop in "A Live Wire Hick" (American)



Below is one of the characteristic scenes from King Vidor's production of Ellis Parker Butler's well-loved story, "The Jack Knife Man" (First National), which has been receiving high praise from the critics



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acting

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The Inside Story of the Studios

(Continued from page 275)

opening one of the largest and finest studios in the world in New York City, just a short walk from the heart of the metropolis. It was Samuel Kingston who enthusiastically told us what Fox had accomplished and what greater strides would be taken through the acquisition of the New York plant. Fox controls a large studio in California but the new Eastern proposition outranks anything like it in the West. It was Mr. Kingston who informed us that a script could be written in the new studio, laid out accordingly and a complete, finished pictorial product turned out within the walls of the Fox plant. While not crowding space, nine or more companies can conveniently work before cameras in the new studio.

It is with much regret

That We Cannot

run verbatim all the things that Howard Dietz, general publicity director for the Goldwyn Pictures, has to say about studios and particularly the Goldwyn establishment upon the Pacific Coast. It was Dietz who said that Goldwyn had the largest and biggest studio on the Coast and that 13 or 14 companies could be accommodated there at the same time. Dietz is just back from an inspection trip to California and all its studios and says that Goldwyn has every reason to feel justly proud of its Western studio, and its efficient corps of workers. Dietz told us that other studios out there were taking care of a lot of work, but that

Goldwyn was the only one large enough to take charge of the whole output of the Goldwyn Company. In other words different directors in individual plants were making features that were turned over to a releasing corporation but that Goldwyn was doing all of its works in the Goldwyn plant.

Goldwyn's Pacific Slope plant boasts of green lawns, a novelty that is worth while for looks, but that other interests have apparently neglected or overlooked. But the Goldwyn plant looks clean and is clean, being well kept all the year round. Just by way of getting a quick insight as to what the Goldwyn Western studio will accommodate there are seven big stages and one enormous "dark stage" that is as large as any two other stages, with the Culver City plant giving employment to 700 persons.

Goldwyn has access to two studios in the East which are not at all pretentious but sufficient to take care of what work is mapped out for this section, and is not necessary to take to the big plant in Culver City. While Goldwyn has not planned any immediate construction of a New York studio it is believed that Goldwyn some day will have an Eastern plant equivalent in every way to the California studio.

When the Goldwyn offices took over the Culver City layout from Thomas Ince, who was using it for Triangle the announcement was made that a million dollars was ex-

pendent but that additional stages and equipment were necessary to accommodate the fast-growing work of Goldwyn.

Out West Charles Chaplin

Has His Own Studio

and does not have to worry about renting a place. The same is true of Douglas Fairbanks, although Mary Pickford hasn't any permanent studio, but generally leases space in the Brunton plant. Tom Ince has one of the best planned studios on the Coast, where J. Parker Read is at present making pictures. It developed that in the making of "Earthbound," now at a Broadway theater, that bears the Goldwyn trade mark, the directors did not quit the studio and go seek a church that was necessary for a big scene, but had an enormous edifice built which forms a feature of the Basil King story.

Pathe has done much serial work

But Has Divided

the cameraing between New York and California with George Seitz, at present overseas, with two Pathe film stars, doing the lion's share of the serial making. Seitz made "Pirate Gold," "Velvet Fingers," "The Phantom Foe" and "Roaring Oaks" and then stepped aboard an ocean liner with plans to make "Rogues and Romance." Seitz did most of his work in New York although the Brunton studios on the Coast have always figured in the making of Pathe subjects. It is out there that the Blackton Specials, the Edgar Lewis Productions, and the Jesse Hampton pictures are made, with such stars as Blanche Sweet, William

Desmond and Henry B. Warner at present engaged in features in California. The Universal is always saying a big word for the amount of work at Universal City, California, and reporting all kinds of improvements each year thereby bringing its studio plan up to date.

Despite increased activity in the studios controlled by the regular producing interests for program releases there is unwonted hustle and bustle in the "independent" realm.

One of the characteristic changes during the year past brought David Wark Griffith and his producing and playing companies from the Coast studios to New York, with Griffith announcing that hereafter all his features would be turned out in New York. Griffith has some big plans on the books, with his next big film to be "Way Down East."

A roundup of opinions by men long associated with studios brings the same line of thought: that the day of stables and garages for film making purposes has passed.

There have been changes within the studios. Directors have come and gone. Picture celebrities have hitched their wagons to new stars. There are new producers. Wall Street has set up and taken an amazing amount of interest in the financial side of the industry. The scenario departments have burned the midnight oil seeking novelties. The producers have turned up the play market and exhausted all of the popular novels. Wages have gone up in many instances. Palatial picture houses have been built in both the large and small cities. That fact means more work for the studio.

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PHONE GREELY 2068 **TRUNKS** 141 W. 36th Street

!DO YOU WANT TO GET IN THE MOVIES!

"My Opinion of Censorship"

(Continued from page 273)

red or more states and city censors scattered throughout the country.

How can manufacturers have any guiding standard, when there may be a hundred different opinions among local censors about their products? One board may lop off the head, thinking the tail quite unobjectionable; another may amputate the tail and commend the head; while the third may gouge out the vitals.

As an illustration of the absurdity which may grow out of local censorship, I note that an eastern body deemed it wise to delete portions of Shakespeare from the screen! This is the *reductio ad absurdum* of local censorship by men unfitted to appreciate what American liberty means. We had the amusing spectacle of censorship ruling that we can have the great bard piecemeal only, as it may deem proper for the public welfare.

England and Canada have censors for plays, but who can say that the moral standards of the theaters are any higher in those countries than in America? After all, the innate sense of decency in the great majority of people can be trusted to take care of this matter. Offensive plays don't pay either makers or exhibitors. Such plays die quickly, and what short vogue the objectionable type of motion pictures enjoy is largely due to popular curiosity excited by censorial objections.

Edgar Lewis

The fundamental objections to official censorship over literary and art products have been stated over and over again. They may be summarized in a single sentence: The effect of the existence of an arbitrary and authoritative censorship is to shut off such products at their most promising sources, or, at least, to limit their originality and value; this is a democratic country, whose citizens hold the right to approve or condemn what is publicly exhibited, and whose representatives have enacted laws, with provision for their execution, in the event of their disapproval.

Every student of history is aware that the lowest ebb of art and literary production was reached under the first French Empire, when Napoleon Bonaparte, to further his own personal ambition, seized and exercised the functions of censorship. He banished Madame de Stael, the worthiest literary genius of his reign in any country, and encouraged only those mediocre writers who were willing to serve slavishly at his propagandists. This illustration should be sufficient to condemn the principle of arbitrary censorship, which always is political in its origin and tenure, and never expert.

The present State of Virginia, which originally was colonized by the best intellectual types of immigrants which have ever landed on these shores, has repudiated official motion picture censorship. This is the most significant reply yet made to the official censorship proposition. It is to be hoped that such an example will prove sufficient.

FUN FROM THE FILMS

7 HIS country seems to have governments of the people by the politicians for the profiteers.—(Screen Smiles.)

The saloons may be dead, but their spirits are still abroad in the land.—(Screen Smiles.)

Censustaker—"How old are you?" Maiden—"I have seen nineteen summers."

Census taker—"How long have you been blind?"—(Screen Smiles.)

"Do you believe in love at first sight?"

"Well, there isn't much second sight about it, is there?"—(Screen Smiles.)

"When hubby and I quarrel we always send the children out of the house."

"I've often wondered why they're in the street so much."—(Screen Smiles.)

"How much pressure will an egg stand?" asked the First Student.

"I don't know," replied the Second Student. "I experimented one day and all I discovered was that the inside of the egg was stronger than the outside."—(Screen Smiles.)

Hair tonic used to be used externally to raise hair. But now-a-days it is used internally to raise H—l.—(Screen Smiles.)

"Prisoner," said the judge, "you say your wife hit you on the head with a plate?"

"Yes, sor."

"But your head doesn't show marks of any kind."

"No, sor," answered Mr. Mulligan with a touch of pride, "but ye should ha' seen that plate!"—(Screen Smiles.)

Shoe Clerk—"What size would you like, madam?"

Customer—"I'd like a No. 2, but there's no use talking about that; show me a No. 5."—(Screen Smiles.)

"So you have taken to carrying around a monkey? This is going too far."

"Well, you never go anywhere with me and it don't look nice to go alone."—(Screen Smiles.)

(Ad in Salisbury (N. C.) Post.)

Skirts 20 per cent off.

Waists 20 per cent off.

Underwear 20 per cent off.—(Screen Smiles.)

"Here's a man who married six times—it also says he's half witted."

"Half witted! He's crazy."—(Screen Smiles.)

Lifeguard (rushing up excitedly)—"Madam, your poor husband has just been drowned."

The Widow (in bathing costume)—"And have they found his body?"

Lifeguard—"No, it's lost."

Widow—"Now isn't that just provoking—he had the key to our bath house around his neck."—(Screen Smiles.)

He (telling joke) "Do you see the point?"

She—"If it's what I think it is, I don't and you're no gentleman."—(Screen Smiles.)



William D. Taylor

Producing

WILLIAM D. TAYLOR PRODUCTIONS

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"Her Father's Son"—Vivian Martin

"Tom Sawyer"—Jack Pickford

"Up the Road with Sally"—Constance Talmadge

"Johanna Enlists"—Mary Pickford

"Pasquale"—George Beban

"Big Timber"—Kathlyn Williams & Wallace Reid

"Bunker Bean"—Jack Pickford

"How Could You Jean"—Mary Pickford

"Ann of Green Gables"—Mary Miles Minter

"Judy of Rogues Harbour"—Mary Miles Minter

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"Pirate Gold"

(Continued from page 289)

coquettish little hat to her trim little feet.

"No, thank you," said the girl. "I must find this party." Displeased with Harmon's searching glance she turned and walked up the dock. As Harmon watched her, a small boat drew up and Seibert and Kaidy leaped out.

"Hello there, Kaidy," shouted Harmon, thinking he had found someone to do his dirty work. "The police want you boys." Seibert was alarmed.

"It's all right, chief," assured Kaidy. "He's one of us."

"I'm sailing in twenty minutes," said Harmon, looking at the pair narrowly, "and there's a girl on the wharf. I want her." Seibert shook his head.

"Nothing doing. I've got troubles enough already." But it would seem that Harmon had the best of the argument for Seibert and Kaidy left him and quickly walked up the dock.

Gabrielle walked slowly through the yards when suddenly out of a shed came this piercing cry: "Help, Gabrielle, help!" It was Hoey! She rushed madly into the passageway that led to the shed. A canvas was thrown over her head and her arms were pinioned from behind.

When Gabrielle came to her senses she found herself swallowed in darkness and the dull churn of machinery came to her ears. She could not imagine what had happened. Struggling to her feet she finally found the door and tried the knob. It was locked. In despair she beat upon the panels. Then she heard footsteps, a key turned in the lock, and the door opened. It was Harmon.

"Why! What are you doing here?" he said in feigned surprise.

"I—I don't know," gasped the girl. "I'm dreadfully sorry," said the man. "We're in the open sea, bound for Denmark, and we can't put back now." Harmon turned. Someone was coming down the ladder.

"You can't be found here," he said, "get back in there and I'll see what can be done." He pushed Gabrielle back in the stateroom and locked the door. It was Meeker, his mate.

"Lynch is alongside," he explained. "He has a—er, deckhand for you." Harmon followed the sailor up the ladder.

Gabrielle did not know what to make of this new predicament. She knew one thing—she did not like Harmon. His searching glance disturbed her. If Hoey were only here! She locked the stateroom from the inside, giving her more feeling of security.

Ten minutes later Harmon came below. He tried the door to Gabrielle's place of confinement. When he discovered she had locked it from the inside he cursed himself.

"Open that door!" There was no answer.

"Open that door!" he repeated. "You'd better be nice to me!" Again there was no answer and in a rage

he seized a fire-axe and began to batter the door down. Gabrielle was panic-stricken. In the darkness she sought a new place of refuge. Her hand found the knob of another door which opened, to her surprise. She rushed in and stared into the astonished face of Hoey.

"Why!" she gasped. "Hoey! How did you get here?"

"They took me off the tug," he explained, "and threw me in the hold of this yacht." As he uttered these words the other door gave under the hammering and Harmon stumbled in.

Hoey pushed the frightened girl behind him and faced his new adversary.

"Get out of here, damn you!" he shouted. "I've been everybody's goat long enough. Now you watch my smoke!"

Blind with rage Hoey sprang at the man. Harmon backed out into the larger cabin. And the battle was on. Tables and chairs were overturned as blows were exchanged. Several deckhands, hearing the noise below, rushed to their employer's aid. Seeing he was outnumbered, Hoey decided that everything was fair and he grasped a marlin-spike, determined to make as short work as possible. He crashed it over Harmon's head and smiled as the big man fell to the deck. Just as the others began to close in on him Meeker rushed into the cabin.

"Get up on deck, you men!" he commanded, fingering an automatic, and turning to Hoey. "Take this gun, young fellow, I don't know what this is all about, but I'm with you."

Hoey smiled his thanks and with Meeker climbed the ladder. With his new ally he locked his attackers in another cabin. Meeker walked forward to the helmsman and said:

"Turn about and head for New York."

"Isn't it wonderful how you got on the yacht just in time," said a voice beside Hoey, and turning, he saw it was Gabrielle. After feasting his eyes on the girl for a moment, he said:

"I'm worried about father. When Lynch put me on the yacht he kept father on the tugboat."

Three hours later the yacht was alongside a dock in the East River.

"Meeker," said Hoey to his ally, "you guard the prisoners below and I'll send for the police. Let these birds on deck get away if they want to."

With Gabrielle he left the yacht and found a telephone in a small repair shed up the wharf. Depositing his coin he explained to the police lieutenant:

"I've got them here on a yacht. Can you send a couple of cops—I mean policemen right away?" As he hung up the phone and smiled at Gabrielle he received the surprise of his life. His father entered the shop.

(Continued in next week's issue)

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CHANCE reading of a twelve-word sentence in a magazine was the seemingly trivial incident which turned Fortune's favor into the life of Elizabeth Thacher, of Montana.

"Anyone with imagination and good story ideas can learn to write photoplays." That declaration so aroused her interest that she determined to put it to the test. Straightway she mailed the coupon at the bottom of the page and in a few days received two interesting books.

These books not only revealed the secret of successful photoplay writing, but set forth a test by which she was able to form a definite opinion as to her creative ability. And to her great surprise it began to dawn on her that she actually possessed the innate qualifications of a photoplaywright.

Brilliant Success Within Few Weeks

SHE at once enrolled in the Palmer Course of Photoplay writing. And within a few weeks her first story, "Reforming Betty," was accepted for production by the Thomas H. Ince Studios.

To the little woman from Montana it was a triumph as great as it was unexpected. The really striking feature of her experience—the feature that is of greatest significance to you—is revealed in the following words from one of her letters:

"I cannot write of the long, lean years of attempting to write, because I had never tried to write for publication or the screen, until I enrolled for the Palmer Course. In fact, I had no desire to write until I read your advertisement. I feel that such success as I have had is directly due to the Palmer Course and to your constructive help."

How About You?

"Never tried to write"—"no desire to

write"—and yet potentially an excellent photoplay writer! May not that be exactly your situation? The possibility is well worth finding out. For you would have just as quick a sale for your first acceptable photoplay as did Elizabeth Thacher. In fact, if a thousand available new stories were offered to producers today, they would be eagerly bought at prices ranging from \$100 to \$3,000. New stories—more stories—better stories—is the incessant cry of every producer

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Born of this overwhelming demand for trained photoplay writers, the Palmer Photoplay Corporation has become recognized as the leading educational institution for instruction in the art of photoplay writing. It has won this recognition by three important advantages:

1. Its intimate contact with the majority of producers.
2. The simple, scientific, yet thoroughly practical methods of instruction it employs.
3. Its easy availability.

The closest contact with the motion picture industry is made possible by the location of the Palmer Photoplay Corporation at Los Angeles—the heart of filmdom. Moreover, its Advisory Council consists of the following noted motion picture authorities:

Cecil B. de Mille, director general of Famous Players-Lasky Corporation; Thomas H. Ince, head of the Associated Producers; Lois Weber, foremost woman director, and Rob Wagner, widely known writer and film expert.

Frederick Palmer, the man who wrote 52 produced scenarios in nine months, is Director of Education. And every member of the faculty has been a practical photoplaywright. Contributing an exceedingly practical element to the course are lectures by some of the brightest minds of the photoplay profession—Frank Lloyd and Clarence Badger, Goldwyn directors; Jeanie MacPherson, noted scenario writer; Al E. Christie, president Christie Film Company; Col. Jasper Ewing Brady of Metro's scenario staff; George Beban, distinguished actor, writer and producer; Hugh McClung, expert cinematographer; Eric Howard, co-author of The Photoplay Plot Encyclopedia; Kate Corbaley, well-known author and playwright.

The Palmer Course is simple, practical and complete. It trains you thoroughly in the

technique of the photoplay, a technique which, while not difficult to learn, is absolutely indispensable.

Making the Palmer Course easily available to practically everyone who desires to learn photoplay writing, is the fact that it is taught by correspondence.

Sells Your Acceptable Photoplays

THE Palmer Service includes the largest photoplay sales bureau in the world. To it the leading producers are coming constantly for new material. And by means of it you, as a Palmer student, have a representative right in the studios, to sell every successful photoplay you can write. Through this bureau many students have achieved striking successes. A number have already taken high-salaried staff positions; several are now at the head of producing companies. One student, a former minister, sold his first play for \$3,000.

The Same Coupon

Elizabeth Thacher took the trouble to mail a coupon that opened the way to a brilliant success. You will find just such a coupon attached. Clip it and mail it, and we will send you the same two books as she received—"The Secret of Photoplay Writing" and "Proof Positive"—containing the same preliminary test which proved so illuminating to her.

We treat all correspondence as confidential, and will send you these publications without the slightest obligation on your part. Prompt action by you in this matter may easily be the means of enabling you to duplicate the success so strikingly achieved by Mrs. Thacher.

So fill out this friendly invitation while the thought is fresh in your mind.

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Please send me, without obligation, your new book, "The Secret of Successful Photoplay Writing." Also "Proof Positive," containing Success Stories of many Palmer members.

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—ASK ME!—

Where to Buy and Anything Else You Want to Know
EDWARD L. BERNAYS

I UNDERSTAND that Paul Iribe is in America and that he does many things in art. He paints, he "sculpts," he does designs for dresses and for monasteries, and he has a charming wife. Do you know him and is he a great artist?

JEAN SHERBY LOUD,
New York.

We know him well. We had the pleasure of living in his apartment in Paris and admiring the handiwork with which he had decorated his rooms on the Ave. Antin. He is a great man, as versatile as he is artistic in everything he undertakes. I should not be surprised if tomorrow he would bring me a weird exotic design for a wedding cake or an electric fan. In fact, I have seen the latter. We have had the pleasure of meeting Madame Iribe. We can bear out that what you have heard is correct.

Mr. Bernays:—

I am an advance man. My manager knows everything better than I do. Can you give me any advice out of your past experience on how to have the things he wants done and pays for, done as they should be done and not as he wishes?

JAMES S.,
New York.

We have had the same experience. You will find that most people who know nothing about running a locomotive or operating for appendicitis would hesitate to do these things. But when it comes to knowing the business or profession of advertising and promotion, they all feel they are past masters. The only thing we can advise you to do is to show more judgment in picking your client. Or better still have it plainly understood from the start that in advertising you are the "boss."

Is it really true that being a chorus girl means hard work? I thought it was just fun and parties.

JAMES S. CUSHMAN,
New York.

Never having been one, we don't talk from actual experience. But if you saw them, as we saw them, rehearsing these hot August days, every day from ten to seven in the evening, you would hardly consider it fun. It's downright hard work. Being a chorus girl, as Emerson might say, may have its compensations, but no Olympic Fete athlete ever had to go through the gruelling grind the chorus has to go through.

And when the play commences, the work just becomes a three-hour grind, nightly, a packed three hours of effort.

We have had a discussion, my "boss" and I, about the use of photographs as sales efforts in advertising. He is "agin" them. I am for them. Won't you enlighten us? We know your vast experience in these matters.

HERBERT SHERRILL,
New York.

Thank you. We ourselves have often discussed this same matter with leading advertising authorities and "showmen." There is no doubt in our mind that a pictorial appeal heightens the printed word's effect. Any increase in the appeal to the

senses adds just that much effect. That is the consensus of the best available opinion. If your subject matter admits of illustration, by all means illustrate to hold "reader attention."

I am not dying to be an actress—in fact I'm not that kind of a person—but tell me—by way of your column—

Was it Bryant Washburn
or

Wallace Reid—
that played in "The Lottery Man"
—on the screen.

Thanking you in advance,
A. STEADY READER.
New York City.

It was Wallace Reid. It is really too bad that you are not that kind of person. For from your dash—ing letter, we feel certain that you might make a dashing run on the screen.

Could you kindly inform me where I may take up instruction in exhibition dancing? That is, individually giving exhibitions, such as soft shoe, jazz dance, Frisco imitation and other dances. I would prefer your recommending more than one and that they are fairly moderate in charging.

Also, how can I communicate with Cortez, of the dancing team, Cortez and Peggy?

I am known quite well through the city as a dancer and I would not need amateur instruction.

Yours very sincerely,
E. J. M.

There are several well known universities of the terpsichorean profession in New York that might help to make you as famous as you deserve to be. You will find a number of them listed in the DRAMATIC MIRROR of this and other issues.

We have referred your other question to District Attorney Swann, who will take up the matter as soon as he has discovered the Elwell murderers, and stopped dragging Central Park Lake.

I hear that the Chicago Opera Company will have a new Eastern representative. His name is Ben Atwell. Who is he?

SIMON LIBBEY,
New York.

Ben Atwell is one of the best and best loved "press agents" and he doesn't mind this appellation, either. We had the good fortune to have been under his tutelage, soon after we left college. He was at that time interested in a great but unpopular play, called "Change," for which we did the publicity.

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What is past and gone is history, and before us is Peter's. Whether we stand on Morningside Heights, overlooking the broad bosom of the mighty Hudson, or grovel in the labyrinths of the Village which is Greenwich's, we can easily gain access to Peter's, for there are two locations of equal merit, one at 64 West Tenth Street, and the other uptown at 163 West 97th Street. It is a place highly respected by the clergy and the young of all nationalities.

Hotel Algonquin

Popularity has stalked down 44th Street, and hit the Hotel Algonquin a well deserved wallop. They have been absolutely unable to properly care for the crowds in the hotel building itself, and have taken possession of the commodious quarters in the house to the immediate west. This part of the consolidated establishment will be the hotel dining room. The fittings, appointments, decorations and arrangements are a credit to Democracy, and will become in time one of the well-known show places of the Great Town.

Cafe Des Beaux Arts

Facing the Public Library, at 40th Street and Sixth Avenue, is the Cafe des Beaux Arts, properly pronounced the "Kaffay day Boe Zar" and referred to among the taxi-driving profession as the "Kaff dess Booze Arts." This was only done in the

days before prohibition, and since the taxi men are without their little joke, they are a sad and morose lot of men. However, when well-heeled, a visit to the Cafe des Beaux Arts is well worth while. Palms and ferns apparently grow out of solid marble, and the air seems delightfully cool and refreshing by the sight of the Fountain des Beaux Arts with its gushing, gurgling waters.

Hotel Joyce

Thespians, mathematicians, entomologists and worthy plumbers find equal cheer at the Hotel Joyce on West 74th Street. Frank Joyce plays the part of mine host in genial fashion, supported by an all-star cast of cooks, chamber-maids and waiters. It is no end jolly to mingle with the jovial crew at the Joyce; the food is of unbounded excellence; and the service accorded to all is without peradventure of any sort. Dinner there before or after the theater is the quintessence of metropolitan delights.

Lorber's

Hard by Times Square, on Broadway, near 40th Street, is Lorber's. Everything in the place is of the best, including the guests and clients, and the latter are among the best mannered gentry in li'l ol' New York. The deft waiters at Lorber's are all-star members of the Gumshoe Squad, and make no sound nor flurry as they hasten pro and con. The chefs produce for distribution to the canny diner delectable grub with plain or fancy names.

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DETROIT: TEMPLE—Signor Friscoe with his xylophone kidded his audience along with his marvelous xylophone playing and easily retained headline honors. The Bowman Brothers did a blackface that left the audience clamoring for more. Green and Dean in their Scotch repertoire of song and dance were very amusing. The Randalls opened the bill with a clever shooting act. Myrtle Fiske and George Lloyd in the "Twentieth Century Honeymoon," and Sheila Terry, supported by Harry Peterson and Morris Lloyd in "Three Is a Crowd," drew a close tie for tabloid honors. Elsa Le Bergere presented her posing dogs. The Three Regals closed with feats of strength. Niedzielski.

EDMONTON: PANTAGES—Norah Jane and Co. open with a clever dancing act. Herbert E. Denton and Co. offer a comedy, "Poughkeepsie." It is indifferently acted. Ted Doner sings, talks and dances to the great entertainment of his audience. "Little Cinderella" is one of the season's best musical tabs, with an excellent cast including Ina Mitchell, Eva Larue and Truman Stanley and a poor-looking chorus with nice voices. Business big. Forbes.

PHILADELPHIA: KEITH'S—Billy B. Van, the clever comedian, with James J. Corbett provided the big comedy hit on this week's breezy bill. Gladys Clark and Henry Bergman assisted by the Crisp sisters, a pair of dainty and graceful dancers, scored well. The songs they sang were new and out of the ordinary. Marshall Montgomery, one of the most clever artists in his line, did a ventriloquist act. He was ably assisted by Edna Courtney. Dolly Kay, an exponent of syncopation, was well received. Eva Shirley, a versatile artist, sang songs of the moment ranging from jazz to grand opera. She was supported by a full-fledged jazz orchestra and a dancer by the name of Al Roth. Ed Furman and Bill Nast also contributed songs as did Marguerita Padula. The Pederson Brothers in their aerial stunts met with favor and the bill opened with Margaret Taylor, an interesting gymnast. Held.

SAN FRANCISCO: ORPHEUM—Frank Dobson with his thirteen sirens furnishes an excellent headline act. The skit, "Mrs. Wellington's Surprises," also provides good entertainment. Other acts on the bill are Ralph C. Bevan and Beatrice Flint, Will Mahoney in monologue, Jerome and Newell's Chinese Circus and Edna Showalter. The holdovers are "Rubeville" and Yates and Reed.

WASHINGTON: KEITH'S—Corinne Tilton headlines this week's bill in "A Chameleon Revue." She has taken "just a little bit of this and that" and has made it into a pleasing little musical comedy that met with favor at its first Washington showing. Harry and Anna Seymour have a bit of refreshing chatter and song that had no trouble in taking the honors of the bill as far as applause is concerned. Burns and Foran won approval with their dancing skit. Bert Melrose never fails to please. Edna Aug offered a series of characterizations that were well received. Frank Wilcox and Co. offer "SS-h-h," an amusing sketch by Vincent Lawrence. Robillo and Rothman, in an acrobatic act and the Act Beautiful complete the bill. Weimer.

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